

AMERICAN INTER-TRIBAL INDIAN ART: THE EXCAVATIONS OF PAESTUM: THE GREEK HELMET
OF HUELVA: THE LATVIAN RURAL ARCHITECTURE: THE ATHENIAN AGORA: PART II

ART AND ARCHAEOLOGY



CLOWN CHASED BY TURKEYS. BY AWA TSIREH (CAT-TAIL-BIRD).

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With a view to conserving the resources of ART AND ARCHAEOLOGY as well as to diversify the contents of the magazine and somewhat increase it in size, the Board of Directors of the Art and Archaeology Press, Inc., with the approval of the Board of Trustees of the Archaeological Society of Washington, have decided to change the magazine's publication dates. Hereafter, at least until further notice, ART AND ARCHAEOLOGY will be published every two months (bi-monthly), instead of monthly, as heretofore. Beginning with the new volume, the magazine will be improved by the addition of several pages and further illustrations. Publication dates will hereafter, so far as it is possible to determine the matter now, be set for about the

20th of every second month. The next issue, accordingly, will appear about January 20, 1932, and cover the months of January and February.

The present number, covering the months of November and December, issuing as it does during the Christmas season, carries with it to every friend and subscriber throughout the land, the most cordial greetings and good wishes. No magazine has ever had a more loyal and devoted, or a more widely scattered following, and to them all, whether in the snow-covered hills of Alaska or the depths of the tropics, the Editor and the officers responsible for the Magazine wish to express their deep appreciation of the years of support, interest and encouragement which have made ART AND ARCHAEOLOGY continuously useful to an ever-widening circle.

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ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

Published by THE ARCHAEOLOGICAL SOCIETY

OF WASHINGTON,

AFFILIATED WITH THE

ARCHAEOLOGICAL INSTITUTE OF AMERICA

ART AND ARCHAEOLOGY PRESS, Inc.

VOLUME XXXII

NOVEMBER-DECEMBER, 1931

NUMBERS 5, 6

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TERMS: \$5.00 a year in advance; single numbers, 50 cents. Instructions for renewal, discontinuance, or change of address should be sent two weeks before the date they are to go into effect.

Unsolicited manuscripts with or without photographs cannot be returned unless postage is enclosed in full. While every effort is made to safeguard contributions, no responsibility for their return can be accepted. All contributors should retain copies of their work.

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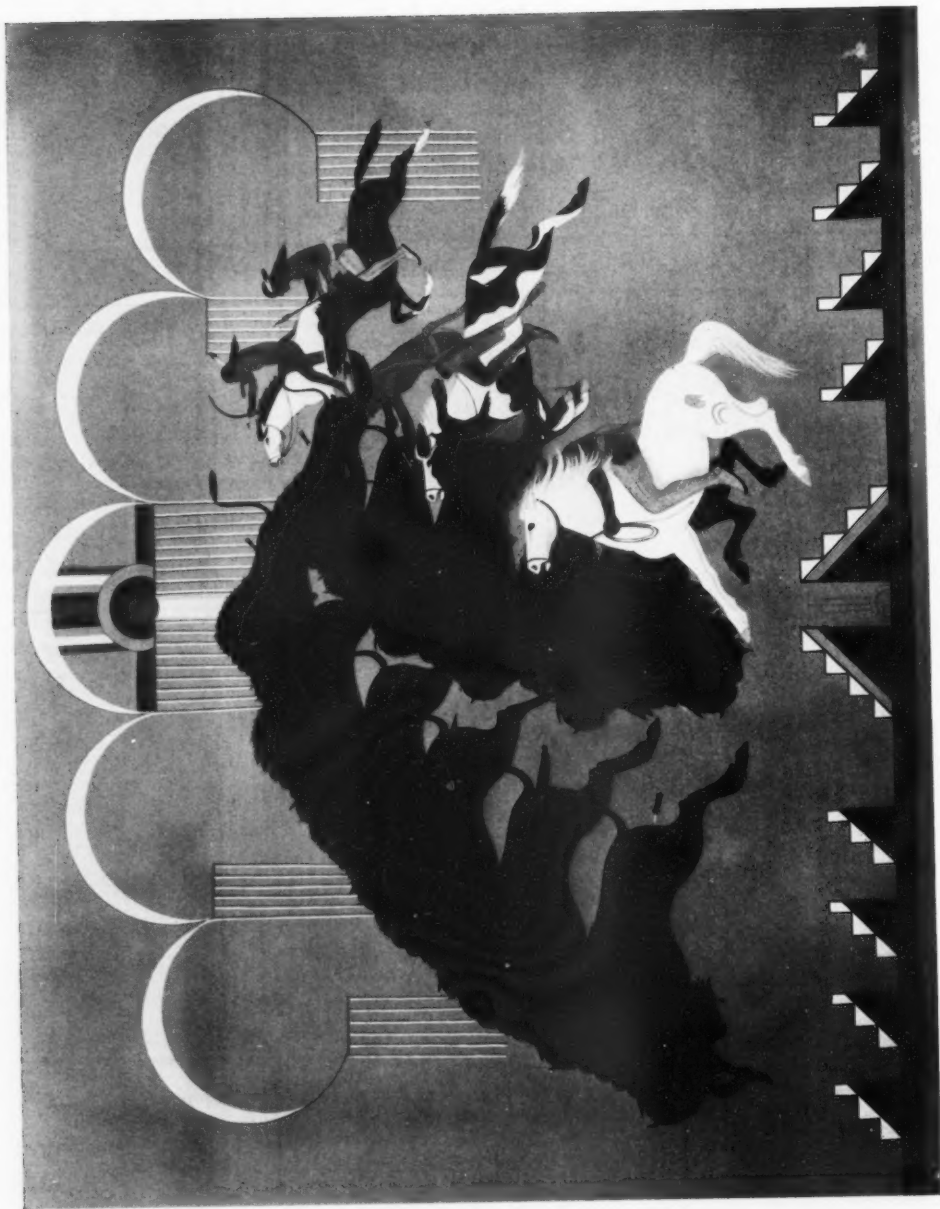
All correspondence should be addressed and remittances made to ART AND ARCHAEOLOGY, Southern Building, Washington, D. C.

Also manuscripts, photographs, material for notes and news, books for review, and exchanges, should be sent to this address.

Advertisements should be sent to the Advertising Manager, Art and Archaeology, The Southern Building, Washington, D. C.

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXXII

NOVEMBER-DECEMBER, 1931

NUMBERS 5, 6

AMERICAN INTER-TRIBAL INDIAN ART

By ROSE V. S. BERRY

FOR upwards of fifty years the European archaeologists and ethnologists, led by Germany, have been gathering worthy examples of the American Indian's art. There are many who state that the American Indian may best be studied in the museums across the Atlantic. In any case, the European was the first to recognize with a purpose and good intention, the merit of the First American's aesthetic product.

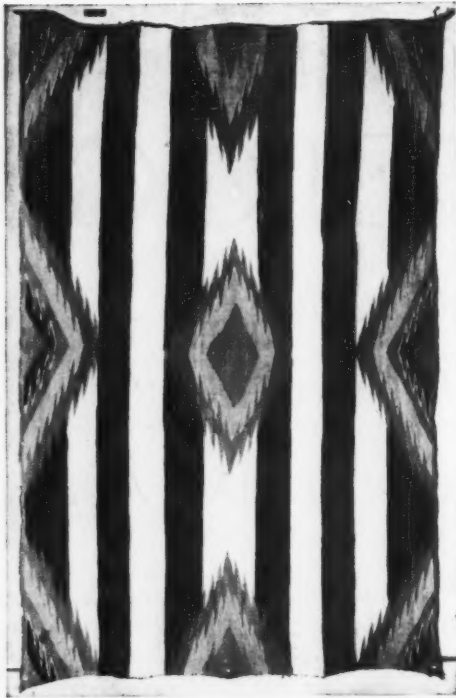
In the last several years, led by a few enthusiastic artists and supported by interested archaeologists and ethnologists, assisted by the Smithsonian Institution, and others, a considerable portion of America's connoisseurs has become conscious of the excellence of the American Indian's artistic output. To further this approval and to make it a wise estimate, for the next two years a large and comprehensive exhibition of Inter-Tribal Indian Art will make the circuit of the American Museums. In addition to those mentioned

above, editors of important magazines, men prominent in university circles, directors of museums, leaders in the art and literary world, together with numerous laymen, are sponsoring the project. The great desire of these well-wishers of the Indian is to establish for all time the excellence of the Indian's art, which is peculiarly his own.

The conventions of criticism are strained when a new art by a strange artist is the subject under discussion. It is essential that one should know as much as possible of the American Indian to understand his art, which is inseparably associated with his religion, his birthplace, his knowledge of nature, his customs, myths, folklore and fears. His art enters into his daily task. His planting, cultivating and harvesting are matters he takes to his deities. His hunting is cause for prayer; he plans and enters war with religious rites.

As a human being, keenly alive to the beauty of his surroundings, the

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NO. III. THE CHIEF'S BLANKET, SHOWING THE DIAMOND MOTIF.

Indian is strangely mute. He does not talk of the splendor of the sunset or the glory of the dawn, though many of his ceremonials and much of his individual worship are associated with these hours of the day. It is only through his silent, persistent devotion to his habitat; his intimate knowledge of his environment, and the sacrifice he will make to retain it, that one may surmise how dear it is to him. The Indian is an ancestor-worshipper. Especially, if he is a Pueblo, his home has been beloved by his people for centuries past, and they, though dead, he believes live all about him. His grandfather's shrines are his shrines, his father's altars are his altars. By the same route and the identical process

their prayers went out, and he will give all that he has to perform his age-old ceremonials in the places where his forebears chanted their prayers and made their sacrifices, entreating their gods to hear.

It is doubtful if since the time of the Greeks there have been such devout nature-worshippers, with gods as numerous, as the American Indian. He finds a god in everything and everywhere. Every event calls for a blessing or a protection, and that these prayers may constantly ascend he plants his prayer-plumes upon his shrines. These sacred messengers conform to tradition; they are made of the lightest eagle feathers. Each movement of the downy bit is a prayer, and the softest wind makes the prayer continuous.

In New Mexico and Arizona, the Indians are frequently communicants of the Catholic Church. Many of the Indian's ceremonials occur on saints' days, his celebration beginning with or immediately following the Mass, which he attends in his own Mission. The Catholic Church is wise and charitable to these primitive people, who persistently fuse Christian theology with their numerous deities. These facts explain the Indian ceremonials that come under the name of San Geronimo, at Taos; Saint Anthony, at Sandia; Mary of the Angels, at Jemez; Assumption of the Blessed Virgin, at Sia; Saint Augustine, at Isleta; Saint Francis, at Nambe; Saint Andrew, at Zuñi, and many more. The name of the ceremonial, however, does not make it clear that though the event begins in the Mission, with the last chanted words of the priest, the Indians continue with their own festival, giving their tribal significance to the rest of the celebration.

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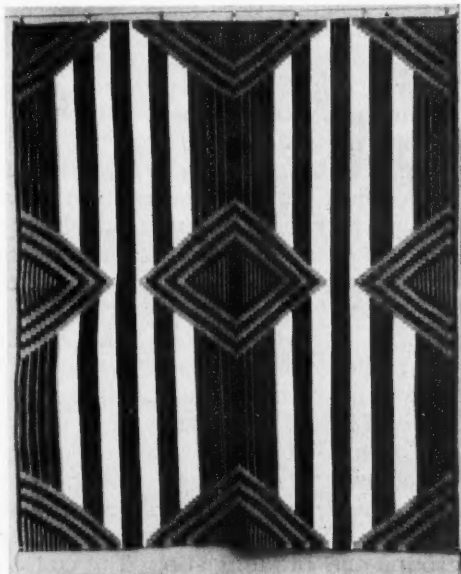
The Indian has apparently limitless faith in the ability of his gods to aid him. At the same time he is possessed of a dread, if not an absolute fear of sorcery. The thing in nature that the Indian cannot explain by his knowledge, he attributes to magic or witchcraft. Consequently, along with all his ceremonials which are prayers for rain, abundant crops, the health and well-being of his family, he seeks as well an ever-present device to drive away evil-doers. He carries charm-exerting fetishes that will afford him protection from the evil powers that may surround him. His existence, then, is dual, composed of worshipping the gods he may trust, and placating the whims of those known to be changeable, moody, and treacherous.

The Inter-Tribal Exhibition will show the assembled art of some twenty tribes or more. The nature of Indian handicrafts, with a flare of color, their striking designs, and the comprehensive scope of the exhibit will assure its spectacular appeal. Within the range of this article it is impossible to present the many features worthy of careful study and a determined effort to master the outstanding symbolism embraced in the inexhaustible design based upon the Indian's knowledge of nature, his customs, and his religion.

The basketry presented here is literally only the extremes. The delicacy in coloring and the fineness of the weaving of the Bakah baskets that come from the State of Washington are compared with the largest ones included in the exhibition, done by the Apaches. These are well shaped, nicely woven, and the colors are pleasing. The Hopi plaque is interesting, but it should serve only to call the attention of the observer to others more intricately decorated, and finally to the circular

plaque in the center of which the famous "Corn Maiden" is portrayed.

The four Navajo blankets are among the most beautifully woven examples. They are all known as Chief's Blankets, which insures their excellence, and No. III is very old, being an antique of exquisite quality, and beautiful coloring. It is so conspicuous in the collection that it cannot be overlooked. The two large stripes each side of the center of the blanket declare it a Chief's blanket, with the central stripe being the wider. If the blanket were folded the figures would be completed; if it were placed end to end, the diamond motif would be continuous. Not one of the three have borders,—another proof of their age. No. IV is a good example of a modern blanket. It has the wide center stripe to confirm its aristocracy, with a group of three narrower stripes on either side. The possibility of completing the pattern is similar to that in No. III. As a bit of modern weaving



NO. IV. A GOOD EXAMPLE OF A MODERN BLANKET.

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BASKETS WOVEN BY THE APACHES.
NOTE THE HOPI PLAQUE IN BACKGROUND.

No. IV is notable. The Hopi Indians are second to none when it comes to their work on the loom, and the Navajos, and other tribes, too, will ride three hundred miles to acquire one of the famous Hopi sashes, of which there are many beautiful patterns and colors in the exhibition.

Volumes have been written upon the pottery of the American Indian. Thanks to recent excavations, numerous examples of ancient pottery are available to prove its beauty and richness of design. In pre-Spanish pottery, the form and decoration were quite uniform in all the pueblos. Later, but still before the coming of the Spanish in 1540, each of six pueblos was developing its own type. The Spanish conquest resulted in the Pueblo Rebellion in 1680, which destroyed many groups and brought about the consolidation of others, in conjunction with

the confusing of clans, families, and villages. The pueblos again developed their own forms and designs, which, according to Mr. Kenneth Chapman, the best authority on the subject, show little or no trace of European influence, either in form or design. Of the decoration of Pueblo pottery, Mr. Chapman says: "Not more than thirty elements of design are to be found. To the geometrical patterns boldly painted in black, another type of decoration has been added from the use of plant forms. These vary from highly conventionalized types, repeated with bands, to widely spaced realistic forms. Conventionalized bird forms are frequently used, and there is a marked tendency to combine bird and plant forms. A leafed vine may be used as the wing of a bird, and feathers are frequently drawn in the place of leaves on a vine.

"Much of the most ancient pottery shows great skill in its modelling, and that skill has been handed down from generation to generation. It is still evidenced by the work of living potters, all of whom are women. Considering the crude means by which they fashion their ware by hand, a high degree of perfection is often attained, not only in the small food-bowls and water-jars, but also in the large jars of twenty-five or more gallons capacity. The potter does her work by hand, upon the ground. It must be remembered that her view of the form is never from the top or side, since she squats before her clay figure in its course of construction. What she sees is rather a combination of the two views. Since she cannot view its circles, nor study its side view directly, with the object of producing bilateral symmetry, she must rely more upon feeling than sight. An examination of an hundred specimens of Pueblo pottery, shows that the

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NO. I. SANTO DOMINGO STORAGE JARS.

variation from true circular contour as viewed from the top, and from exact bilateral symmetry, as viewed from the side, may run from fifteen to as low as one per cent of the maximum diameter of the specimen. Pottery with fifteen to five per cent variation from mechanical perfection is noticeably misshapen. That between five and three per cent is apt to have a hand-made look, though many are unable to point out the faults in detail. Pottery with less than three per cent variation may pass as practically perfect. In this Pueblo pottery variations of less than one per cent have been found. This is truly wonderful achievement."

Illustrations I and II are of exceedingly large modern jars. No. I comes from San Ildefonso, No. II from Zuñi. The decoration of the Zuñi jar is almost crude, showing that the decorator was having trouble adjusting the design to the curving surface. The deer is an old tribal motif, with the prehistoric breath-line running from mouth to heart. The mouth of this jar has been shaped with an overhanging lip, over

which a dried skin may be stretched. The vessel then becomes a drum. No. III shows fine Hopi specimens of post-Spanish date, which are even rarer than ancient pottery, since excavation has yielded so much old ware.



NO. II. A ZUNI DRUM JAR.



No. III. HOPI POTTERY.

It is safe to assert that in every artistic expression that comes from the Indian there is a significance apart from its function. In many instances the modern Indian no longer knows what he says in his traditional motifs, but his textiles, his baskets, and his pottery abound with symbolism. Many of these possessions are related to his sacred ceremonials, and are an essential part of his costume or adjuncts of the drama. His beads, shells, and jewelry—even as ornaments—carry a prayer, protect him from harm, or declare his identity and position. While the baskets tell frequently of his supply and storage usage, his pottery because of its great variety reveals more. Very much of the Indian's history could be re-established through his pottery alone. No one thing of this Inter-Tribal Exhibition will tell as much, however, as the painting—modern painting, too.

The ancient painting of the Indians was done on dressed skins; he left carving upon the rocks. But painting, as he gives it forth today, is something new and startling. Too much cannot be said of the skill he manifests in this revelation of his innate ability to represent what he knows—not necessarily what he sees at the time. Artists marvel at what they see him do; there has been nothing comparable with it in the history of American painting. Dr. Edgar L. Hewett tells of its beginning in *ART AND ARCHAEOLOGY* for March, 1922. Crescencio Martínez, an Indian who had been helping with the excavations of the Archaeological School, for some months, told the Americans that he could paint the ceremonial costumes of his people. Later he was given water-colors, brushes, and paper. There were no instructions. Crescencio went his way. In a short time he returned with some interesting figures—they



BAKAH BASKETS, FROM THE STATE OF WASHINGTON.

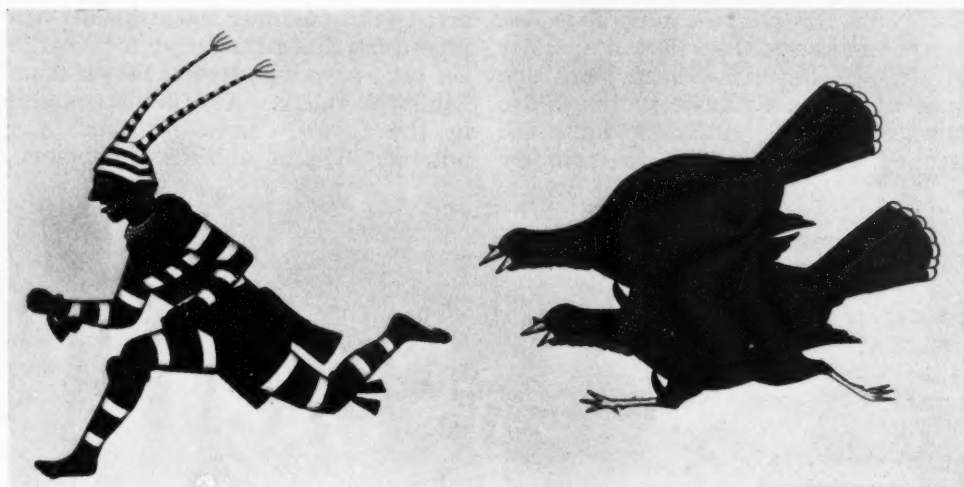
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were much more than costumes. Just as his American friends began to discover that something of importance was occurring, Crescencio fell—a victim of influenza. Younger men took up the art where Crescencio left off. His nephew, Awa Tsireh, excelled him. From that time on, there has never been a time when American artists have not praised and encouraged his work.

reveals more than words could convey. Part of this is due to the fact that these Indians are familiar with the ceremonials—really dramatized prayers—into which they enter with strong feeling. Another part is that they see with the perception of an artist and their production is an altogether artistic attainment. In their interpretations they bring to bear inherent keenness of observation sharpened by centuries of



THE WORK OF AWA-TSIREH OF SAN ILDEFONSO, ONE OF THE REALLY GREAT PAINTERS WHO HAS BEEN PAINTING ABOUT TWELVE YEARS.

These young Indian artists, without instruction or training, with no direction from the more sophisticated white painter, draw with wet brushes, lined edges that are absolutely true and perfect. Apparently with no loss of effort, they paint straight to their objective without losing sight of their aim. There is little or no portraiture in their painting, but with notable conventionalization they attain a certain amount of character. Even with the masks—complex and grotesque—there is a subtle interpretation of intention, a manifestation of gesture and pose that

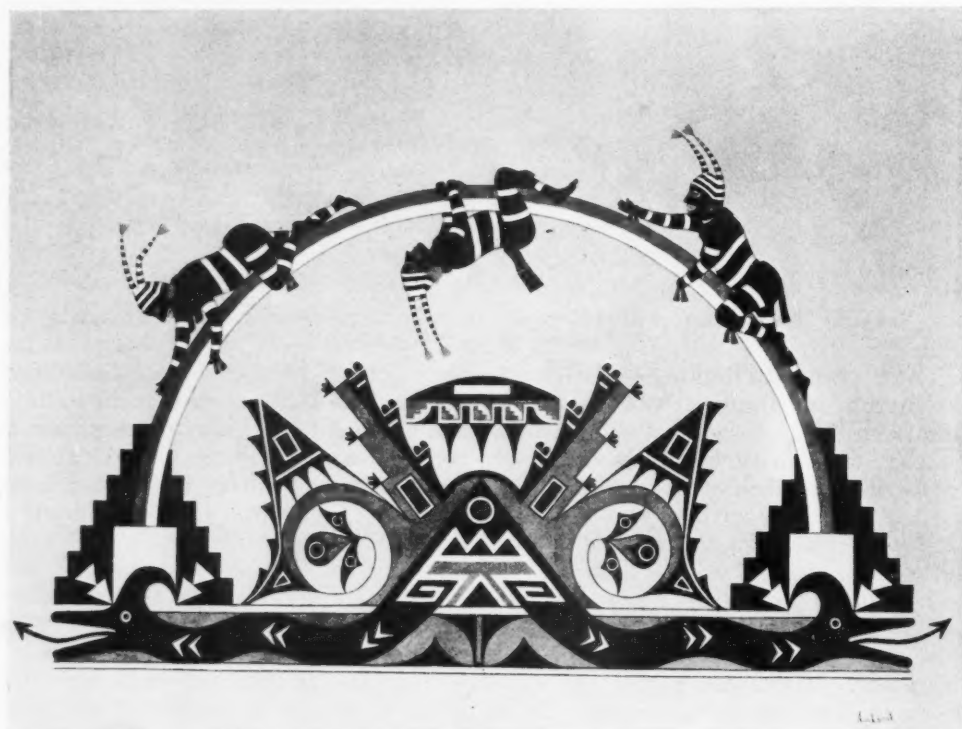
alert seeing on the part of their forebears. The Indian artist seems to have a singleness of purpose and a power of concentration seldom found in the American who works under a greater tension. That the Indian, himself a mystery, portrays that mystery in his painting cannot be explained by any aesthetic gauge known to criticism, save that it is the rare quality of a primitive race.

Awa Tsireh, (Cat-tail-bird), has been painting for twelve years or more. He has three manners of painting. The first consists of his ceremonial dances,

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which he paints with accuracy. They are very small. No Indian artist paints in scale; if he did the world would be staggered by his work. The costumed figure, with its infinite detail and diminutive notes of color, is difficult to present, and almost impossible to see, yet these painters make it true to life. Awa Tsireh paints these ceremonials in ranks, circles, small groups, and in pairs. Even in the circle, with the figures shoulder to shoulder, he portrays something of the mental aspect of the dancers. The second manner involves a conventionalized landscape built upon the symbolic motifs of his primitive faith. Rising from the stepped cloud symbol, the rainbow

will span the sky. Upon its arch the members of a clown clan may play. Awa Tsireh is exceedingly fond of these jesters, wrongly called "Delight Makers" or *Koshare*, which are very different beings with authority and responsibility to the living. As the disembodied spirit of the ancients, the *Koshare* is the mediator between the living and the dead. The buffoons painted by Awa Tsireh are supposed to be amusing and they do real clowning. The artist's third manner is one dealing with phantoms that never existed except on the pre-Spanish pottery of Sikyatki and Mimbres valley. The painter-quality in the *Clown Chased by Turkeys* is notable. The large birds are achieved



A CLOWN CLAN PLAYING UPON THE ARCH OF A RAINBOW.
BY AWA TSIREH.

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with an amazing technique and a deftness in handling the subtle browns that make—or might not make—feathers. The browns of the birds are carried into the clown's figure, and even the small note of red is passed back and forth.

D. Polelonema, a younger Indian than Awa Tsireh, bids fair to carry on in a different way. His figures are more individual, have larger proportions and appear to be more responsible for what they are to do. Several paintings of Hopi ceremonials by Polelonema are included in the exhibition. He has an excellent *Snake Dance*, showing the men of the Snake Clan, with the snakes held in their mouths, and the Antelope Clansmen standing either side of the altar made of green boughs, into which a Snake man is crawling for his serpent. Other ceremonials painted by this artist which will reward study, are the *Hopi Spring Dance*, and the *Sun Dance*. In looking at these Pueblo paintings, it should always be borne in mind that the Indian knows nothing of painting life-size figures. If that time ever comes, and he works with the same degree of understanding and excellence that he has at present, his art will astonish the world of connoisseurs.

Pina-Yo-Pan, an artist from Tesuque, paints with something of the breadth of treatment shown in the work of Polelonema. His colors are more pronounced, the areas flatter and larger, with a certain amount of freedom that will be enjoyed by the observer who is not interested in the tighter, more exact work of Awa Tsireh. This painter has several pictures in his group, and he is a link that would carry the comparison of the Pueblos' work with that of the Kiowas, of Oklahoma.

These latter—four or five of them—are apt to take the student of Indian painting off his feet. Their work is

dazzling in color and pose. Like the Pueblos, they were discovered but they have attended the classes of the Art Department of the University at Norman, Oklahoma, and while they have had a free hand, they have surely imbibed something of the barbarism of Bakst, and some of the other startling European colorists. Tsa-To-Ke, Hokeah, Popope, Asah, Auchiah, and one woman, Bou-ge-tah Smoky, compose



PAINTING BY HOKEAH, A KIOWA INDIAN FROM OKLAHOMA.

the Kiowa group. Their work came into prominence at the Prague School Art Convention, in 1928, when they were easily the outstanding exhibitors, partly because they were themselves extraordinary. It is impossible to look at their figures, all of which are larger than most of the Pueblo paintings, and not feel that the work is vitally interesting. It is also impossible, if the natural simplicity of the Pueblo output is classed as a primitive expression utterly lacking in sophistication, not



NAVAJO WOMAN WITH GIRL AND THREE SHEEP. BY AQWA PI.
(AWARDED FIRST PRIZE AT THE INTER-TRIBAL CEREMONIAL AT GALLUP, N. M.)

to feel the overemphasis on pose and the extravagant use of color. Silver and gold glints are present, and the richness of contrasting shades is delightful. There is no reason that the work of the Kiowas should not be highly praised. In the way that some of the Russian work is almost uncanny in its appeal, the Kiowa painting is notable in its freshness, its daring and its general effects. The work of Mopope may be a little more varied, with something more native in its contents, than the other examples shown. It would be unfair to neglect

to state, that even when the Kiowa painter comes down to but one color—or its tones—he is still sensationally effective and astounding in what he presents. There are many who will feel that this is a truer demonstration of an art only a few generations from warring savages, and it may be. The Hopis, especially, have been a “peaceful people,” and their art would certainly tend toward a gentle, unobtrusive expression if it were true to their characteristic. No one will regret having enjoyed the Kiowas, exactly as one would a dazzling bunch of flowers, but

ART AND ARCHAEOLOGY

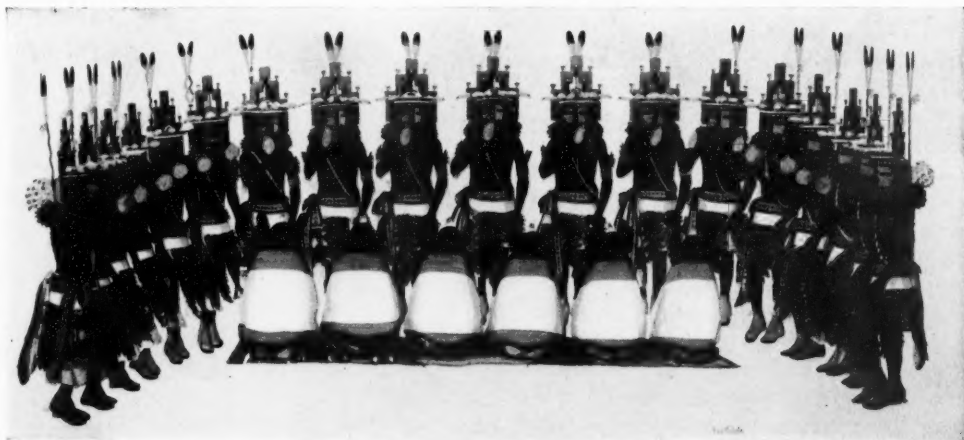
every one should love the subtle, indefinable mystery portrayed in the Pueblo pictures.

Aqwa Pi, an Indian painter from San Ildefonso, received the first prize this year at the Inter-Tribal Ceremonial, at Gallup, New Mexico. When the prize painting, *Navajo Woman With Girl and Three Sheep*, was awarded first place, it was given because it was uninfluenced by American painting, according to the judges. But Aqwa Pi is tremendously clever, he does horse races, securing splendid action and excellent draftsmanship in many of his pictures, and there are a score of examples available where he gives evidence of being the cowboy artist of the Pueblos.

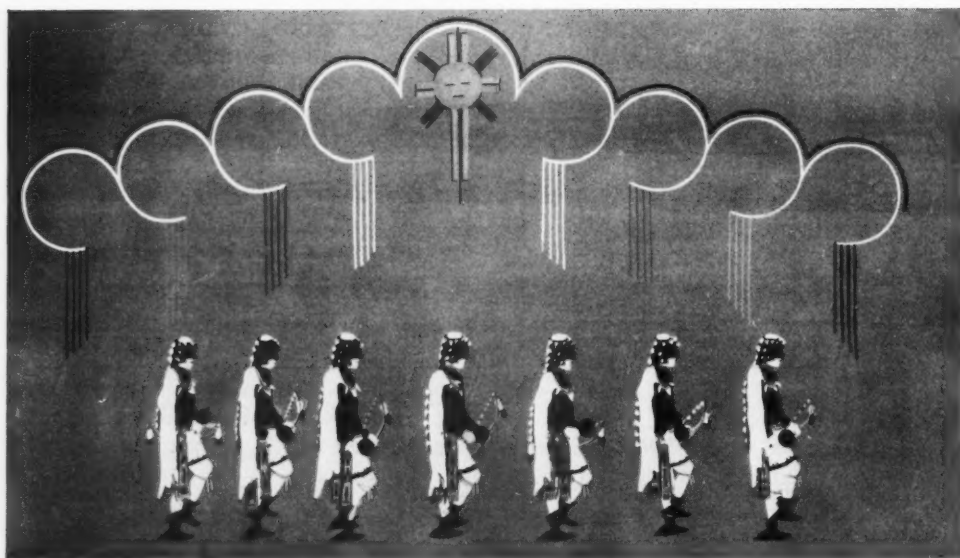
Fred Kobatie, a Hopi painter, is the other extreme. He is the most prolific painter of the Hopi ceremonials, he knows them best and portrays them more exactly. Again, the observer is reminded that the ceremonial is entirely misnamed when it is called a dance; it is not even a pageant. The most of the ceremonials are prayers for rain, food, protection; a blessing craved for

the people; consideration for the family, and finally a bringing together of the people and their gods. The ceremonial is not in the least a festival; it is religious and grave to the point of being sacred. This Kobatie paints. No one does a *katsina* ceremonial as he does. The masks are innumerable and intricate to illustrate. The feathers are worn in different ways, and all have a significance. Dr. Walter Fewkes' article upon the *katsina* is one of the most enlightening stories upon this Hopi Clan. In this New Year's Dance, the *katsinas* stand in a half-circle, while the women of the clan kneel before them. Since they wear their hair in the squash-blossom mode, they are unmarried, and the ceremonial has something to do with the giving of fertility to women. Kobatie has been painting *katsina* masks for two years, to illustrate the work of John Nelson, which is soon to be published.

A certain group shows a Jemez mask, so enlarged that something of the detail may be seen. Each spot is a different color, and if it is compared with the masks in the Kobatie New



NEW YEAR'S DANCE. BY FRED KOBATIE.



BOW AND ARROW DANCE. BY TSE-YE-MU.

Year's ceremonial, some idea of the detail of the Hopi mask may be seen. The flaring hood-like cap is a visor worn in the deer-dance. Just before it is one of the old, old gods, made of stone. This is a good example; many

of them are so crudely cut, or so washed and worn by the centuries that they have no shape. Lying before the other objects is a wonderfully made flute, probably from Taos. These instruments are almost as beautiful as the



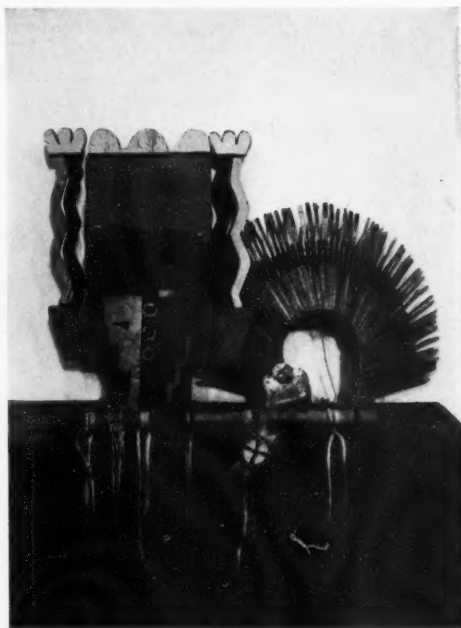
THE EAGLE DANCE. BY QUAH-AH.

ART AND ARCHAEOLOGY

Indian drums, both of them colored, generally made of wood, and lovely to look at.

It has been said that the Indian has no foreground, background, or perspective. Gradually something of a conventionalized nature is creeping in. Awa Tsireh has the conventionalized landscape built of symbols, and Tse-Ye-Mu has something in the sky for clouds. The sun symbol in the center has on either side of it, the rain-clouds of the North, East, South, and West. Under the heavenly symbols slowly march the celebrants of the Bow and Arrow Dance. The uniformity of the costume, and the predominance of white, together with the delicacy of the bows, makes this an exceptionally pleasing picture, and the manner of a young artist who has been painting for only four years may be considered in his work.

From the lightness of these paintings by Tse-Ye-Mu, it is interesting to go to the work of Tonita Peña, the one woman painter among the Pueblos. Her work is the most popular, and that may bring about its downfall. At present, however, Tonita Peña is still holding her production up to a high standard. It has a certain delicacy and lightness no other artist achieves. Her draftsmanship is faulty—legs and arms are sometimes too long, and not always properly paired—but her figures have such spontaneity and her coloring is so lovely, frequently softened by the use of white, blue and light green with a dash of coral, that her work is outstanding as an expression of the less austere side of Pueblo ceremonials. In the entire Indian output, there is nothing to compare with the *Spring Dances* of Tonita Peña. To offset the dancers, she has a strong note of color in the drummers and the chorus, whose cos-



IN THIS GROUP ARE SEEN A JEMEZ MASK, AN OLD STONE GOD, A VISOR WORN IN THE DEER DANCE, AND A FLUTE.

tumes provide greater contrast, emphasized by the massed beauty of the drums.

It is very difficult to be certain that one painter in all things that he does, excels his confreres. Yet, if there is one of whom such a statement might be ventured, it is probably Ma-Pe-Wi, who comes from Zia, one of the poorest Pueblos. Ma-Pe-Wi, too, is beginning to feel the need of something other than the figures. In the sky of his *Buffalo Hunt* he has painted the sun symbol with rain, and the four rain-clouds from the North, East, South, and West. Beneath he paints terraced clouds, that may signify the painting is a scene from the Happy Hunting Ground. There is nothing finer in the whole exhibition than this picture by Ma-Pe-Wi.

(Concluded on Page 188)



THE TEMPLE OF NEPTUNE FACED THE MAIN STREET OF PAESTUM. NOTE THE DIFFERENCE BETWEEN THE PAVING OF THE ROADWAY AND THE SIDEWALKS. THE HOUSE AND SHOP RUINS AT THE LEFT EXTEND ALONG THE ENTIRE LENGTH OF THE STREET.



INSIDE THE TEMPLE OF CERES LOOKING TOWARD THE SEA.

THE EXCAVATION OF PAESTUM

By AMEDEO MAIURI

Superintendent of Antiquities for Campania and Molise

The excavation of the city of Paestum throws important new light on the history of Greek colonization in Italy. The ancient walls and forum have already been uncovered under the direction of the author, and when the work is complete, Paestum will clearly rank as one of the greatest archaeological undertakings of our time.

LESS than two years ago intensive excavation began again at Paestum. An agreement has been reached between the Antiquities Service at Naples and the public bodies of the Province of Salerno, to which belongs the credit of collecting sufficient funds to insure the continuation of the work, and a start has been made with one of the biggest programmes of archaeological exploration which even the inexhaustible soil of southern Italy can offer. The work has been carefully considered both from the technical and administrative aspects, and it is the complete excavation of ancient Paestum: first the public buildings around the forum, and then more gradually the private houses. Thus the great temples of Neptune and Ceres and the Basilica, which appear detached and isolated from the complex of town buildings round them, will be linked anew by the streets which joined them in the past, and connected once more with the street-plan of the ancient Greek colony and the Lucanian town which superseded it.

None of the many rich and powerful towns of Magna Græcia offers more favorable conditions of work than Paestum nor a more promising harvest of archaeological and historical results bearing upon the history of Greek colonization in Italy. The line of its walls is still clear and well-preserved; all traces of life died out from the tenth century to the seventeenth, and only a

tiny village remained; its very desertion and burial were due to the growth of marshy lagoons and the coming of malaria. All these conditions make of Paestum a promising site for the excavation of a typical large town, and, further, a rich and powerful city which was first Greek, then Italic and then Roman, and which even in the Roman age greatly influenced the economic and social life of southern Italy.

The excavation is being carried out in the only way that the uncovering of a large town can or should be undertaken. First comes the definition of the circuit of walls. Then the revelation of the street-plan in its main lines, the *cardo* and the *decumanus*. The transference of the most notable part of the ancient inhabited area to the State Domain-lands then follows and is supplemented by the steady course of systematic excavation, year by year, of the public buildings near the forum and the great tract between the Basilica and the Temple of Ceres; and finally, the exploration of the Greek cemetery, still unknown, and of the Lucanian cemetery, which preserves intact the valuable treasures of its underground frescoed tombs. Two years have seen the execution of two parts of this programme: the uncovering of the most important sectors of the town wall and of the great public square of the forum.

The town wall of Paestum covers a length of more than four and a half kilometres, and the city which it sur-



THE TEMPLE OF CERES AND SURROUNDING RUINS.

rounds lies in the plain without any sensible rise of ground. Thus the wall gives to the Greek city, called Poseidonia, almost the appearance of some great Roman fortress, and forms one of the biggest works of fortification preserved to us in Greek Italy. Until the recent excavations, however, only a cursory examination of its structure had been made, and the dates assigned to its construction have proved erroneous. This could hardly be otherwise, for the wall was in our days partially buried in the fallen ruins of the upper parts of its own structure and of the towers, while a luxuriant series of tough thickets had overgrown the ruins and the rampant walk. The work of reconstitution was vast: clearing and removing great mounds of fallen masonry, sometimes as high as the actual part preserved; rebuilding and resetting in position the parts that had fallen; the trimming-off of broken ends and the flattening of parts that the earth-filling inside the walls was causing to bulge. But thanks to it all, we may now read in the different types of

structure the living drama of Paestum's history.

Two periods of construction can be recognized everywhere, the first Greek and the second Italic; and they fall respectively on either side of the close of the fifth century B. C., when the city was taken by the Lucanians, who dwelt in the hinterland and the Picentine and Alburnian hills. And the work of the second period, when the wall was transformed, although carried out in the same way and with the same materials, is much larger and much more radical than a cursory examination would suggest. The wall was thickened, a mound was added behind it, quadrangular bastions were made to take the place of circular towers, and architectural members robbed from various buildings were employed to heighten the wall towers. All these facts speak of an intensive and determined defence against the reaction towards Greece which was feared in the city and in the lands which the Lucanians had conquered. Not only are two civilizations and two races at war, but we see before us the heroic

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first attempt to achieve unity in southern Italy earlier than the attempt made by Rome, and carried out by the Italic folk of Samnium and Lucania.

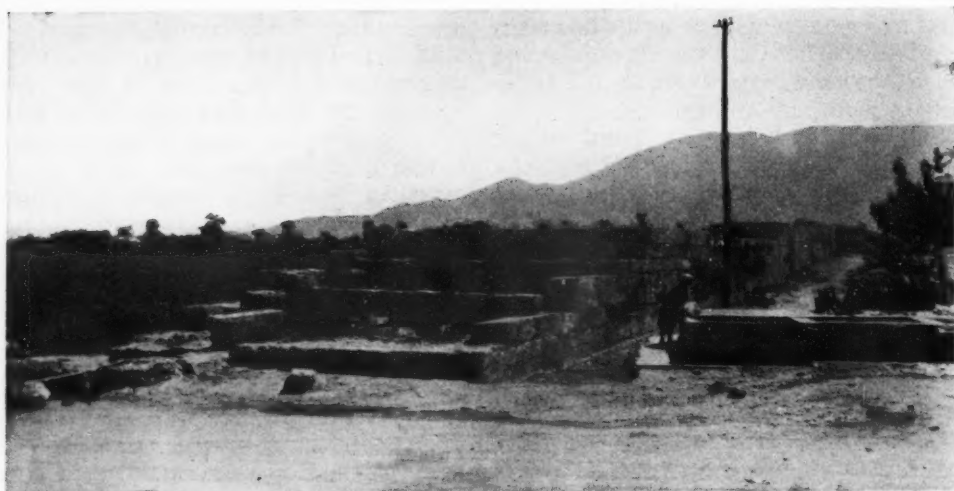
The only gate preserved out of the four which the city possessed was the Porta Sirena with its beautiful arched entrance. But trial excavations at Porta Aurea and Porta Giustizia have brought to light valuable facts about their original plan in Greek times. The Porta Marina, however, turned out to be quite unexpectedly imposing both in the character of its defences and the state of their preparation. This gate faces the sweeping curve of the great bay upon which the city stands and is well protected by a re-entrant in the wall, where it turns toward the shore in order to follow better the bank of limestone upon which the city lies. Before the present excavations nothing could be seen of this gate except the topmost courses of the bastions which flanked it. The gentle flow of the river Salso and its marshy accumulation had raised up against this wall a new bulwark, composed of river-wash, cobbles and limestone nodules; and picks, wedges and great adzes had to be ap-

plied in order to break off this petrified skin. Today the gate is free to its original street-level and to the very foundations of its quadrangular bastions; and beside these, an earlier relic, a fine and large circular tower, over eighteen feet high, shows how profoundly the Italic folk modified the structure, plan and scheme of defence of the earlier Greek gate.

The worst difficulty which confronts the excavators of Paestum is the bank of petrifying limestone formed by the marsh-water; and this had to be met from place to place in following up the main street plan from north to south, between the Porta Aurea and the Porta Giustizia. A long stretch of street also opens out from the side of the temples and leads straight across the area of public buildings to the great square of the forum. Its perfect paving, in irregular fitted slabs of travertine, the wide foot-walks and the series of shops and buildings which flank it, demonstrate the rich commercial life and busy trade of the Roman Imperial age. On the other hand, the character of the Greek and Lucanian town reveals itself more clearly in the great Greek and



THE PORTA MARINA BEFORE THE EXCAVATIONS WERE COMPLETED.



PART OF THE NORTHERN WALL, (INSIDE) SEEN FROM THE PRESENT HIGHROAD.

Italic forum which may now be seen almost completely uncovered.

This great rectangular square, as large as the forum at Pompeii, still exhibits the remains of a surrounding colonnade in the Doric order. Behind the colonnade is a row of offices and shops, mostly built in good squared stone, and provided with silos for corn

and vats for oil, representing the two great products of the neighboring hills and plains. Here and there are remains of public fountains and statue-bases of the Roman age.

In the Lucanian age the great space of the forum was dominated by the temple which the Lucanians must have built in the third or fourth century B. C.



THE REMAINS OF THE TEMPLE OF PEACE.

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This had a high base with Tuscan mouldings, tall columns, capitals tastefully decorated with busts of gods and metope-panels with rude but vigorous reliefs, carved with an art which betrays the Italic spirit that conceived them. The proportions of this temple are more modest, but its very position compels one to contrast it with the huge and dignified mass of the Greek Temple of "Neptune"; yet it expresses the spirit and faith of those Italic stocks who conquered the town, and on the ample border of the forum, which still

fine restoration have been accomplished but there will have been reassembled the most remarkable monument of Italic Paestum. Thus, considered from the point of view of Greek and Italic elements in the aspect of town buildings, Greek *Poseidonia* and Lucanian *Paistom* can give us, better than any other site, the essential glimpse of what part the civilization of Greek Italy played in the action and reaction of Italian and Greek.

In short, in less than two years Paestum is in a fair way to rank with



"WE WONDER THAT ANYTHING COULD HAVE HAPPENED TO OBLITERATE THE CITY . . . WREATHED AND GARLANDED WITH THE TWICE-BLOOMING ROSES OF PAESTUM, WHERE GROUPED IN SOLITARY GRANDEUR HUGE, GOLDEN HONEYCOMBS SMITE THEIR DEATHLESS IMAGES AGAINST THE CERULEAN SKY."

remains Greek in form, it has all the significance of a nationalistic challenge.

Its fate was less happy than that of the Greek temples which it rivalled, for it was almost completely stripped of its architectural members during the Middle Ages. Its columns and capitals went to Salerno to serve in constructing a little church, and there they passed, in mistaken local tradition, for part of a temple of Pomona. They have yet to return to Paestum, and on the day when the line of columns begins to rise on the empty podium not only will a

Pompeii, Herculaneum and Ostia as one of the great archaeological undertakings of our time. For among all the complex monuments of Greek Italy, there was no excavation of a town to give us a more complete idea of a Greek city planned on Italian soil, of its public and private buildings, and of its ultimate history, when Italic folk replaced Greeks and were in turn replaced by Romans. Paestum should soon fill this gap, and its excavations will rank among the most ample and complete presentations of the civilization of ancient Italy.

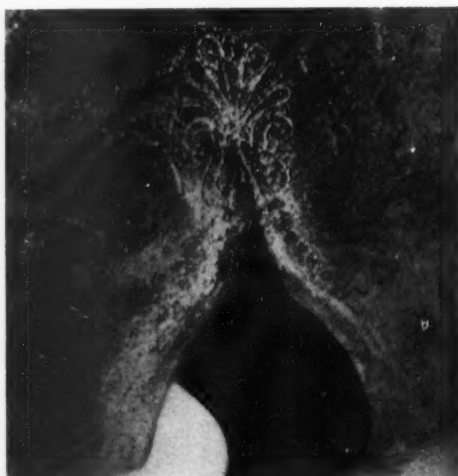
THE GREEK HELMET OF HUELVA

By JOSÉ ABELDA Y ALBERT

Translated from the Spanish by Arthur Stanley Riggs

THE estuary of the Odiel river on the southwestern coast of Spain has always been one of the most frequented of ports from remote antiquity, because of the richness of the contiguous regions in metals sought by navigators and merchants from far distant lands.

These adventurers sought copper for the most part. It was worked in this region beginning with the Bronze Age, as is proved by the superb collection of some four hundred pieces scooped up from the Port of Huelva during dredging operations near the shore. The collection includes swords, daggers, lances, sockets or scabbards for them, fibulae and arrows, all of which may be seen and admired today in the National Archaeological Museum in Madrid. From the same source have been dredged a certain amount of gold, undoubtedly originally from the placer mines of Cáceres Province, and certain agricultural products. All this gives evidence of a much more active maritime commerce than we had until

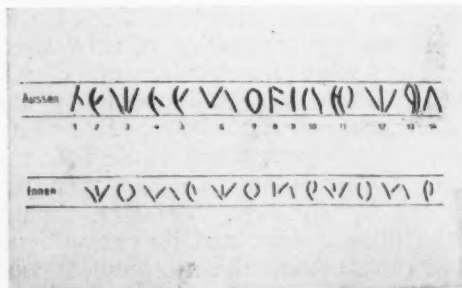


DETAIL OF THE PALMETTE AT THE EXTREMITY OF THE EYE-APERTURE ON THE RIGHT SIDE OF THE HELMET.

recently supposed was possible from the traditions of Tartessus. It apparently dated from the time of the arrival from the island of Saltés of those Phœnicians whose second expedition is spoken of by Strabo.

A few years ago the German archaeologist Schulten, seeking the lost city of Tartessus along the Guadalquivir river near the sea, discovered a curious copper ring. It bore an intriguing inscription on the inside and another, somewhat more extensive, on the exterior, in archaic Greek characters, among them, seemingly, some of the so-called "lost letters".

These archaic characters prove that in the VIth century B. C., before the Tartessians had any commerce or navigation, they at least possessed the idiom and alphabet of Greece, provided



OUTER AND INNER INSCRIPTIONS ON THE RING FOUND BY DR. SCHULTEN.

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THE HELMET PROTECTED BOTH HEAD AND FACE, WITH A PROLONGATION TO GUARD THE NOSE.

one may assume that the ring was of local workmanship. In any event, the Tartessian tradition speaks of skilled workers in metals who, since the XVth century B. C. manifested their taste and art in bronze. All this is amply demonstrated by the "bronze arms of Huelva" we have had the good fortune to discover in dredging this port.

Later—a few months since—a new find in another zone farther south in the same port-operations, seems to prove that in approximately the same Tartessian epoch in which Schulten's ring was made [today it belongs to the Duke of Tarifa], vessels bearing Greek warriors visited the port. A helmet which by purchase remains in our possession, and whose photographs accompany this brief note, demonstrates this fact.

Señor Gómez Torga, Chief Engineer of Mines, analyzed the metal of which the helmet is composed in the laboratory of the Reunion Mines, of which he is director, and reported officially that he found no trace whatever of alloy, the helmet having been made of practically pure copper. Its form is that of the heroic epoch which appears on the vases of ancient times. It is without apex, and as it was designed to protect both head and face during the fighting, it has a prolongation which guarded the nose, with cheek-pieces which came so close as almost to touch it. Through small holes in the lower prolongation of these lateral protectors, ran a leather lacing [under the chin, to keep the helmet from being torn from its wearer's head in the heat of action]. In the photograph of the left side one of these lacing eyelets may be seen, just above the part that has been doubled back by a blow. The same doubling-up may be seen in the other bottom corner, where there is also a similar eyelet.



THE HELMET IS QUITE HEAVY IN FRONT, BUT TOWARD THE BACK THE COPPER IS VERY DELICATE.

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A GREAT PIECE OF COPPER IS MISSING IN THE BACK OF THE HELMET, WHICH INDICATES THAT THE WEARER MAY HAVE BEEN KILLED BY A BLOW IN THIS SPOT.

The thickness of the helmet is not the same throughout. The front and the nose-guard are quite heavy. The cheek-protectors are thick but flexible, and the rest diminishes in thickness from front to back, where the copper is very delicate. Squarely in the middle of the back a great piece is missing, which leads one to think that the wearer may have sustained a mortal blow in this vulnerable spot.

The purity and firmness of the line of the upper part, above nose and eye, is well worth noting, since it displays a border plainly visible in the photograph and reveals an artistic taste and mastery of execution as notable as it was difficult of accomplishment. Even more important, however, was the method of securing the great rigidity necessary in the nasal guard which, notwithstanding its great length as compared with its width, is not double. The border of this part forms an edge,

not only exterior but interior, and a cut through the central axis would disclose a section like that of an I-beam, its edges so thickly reinforced as to be practically impossible to bend. These edges or wings on their outer side form the decorative borders which constitute the principal ornament of this part of the casque. It is also evident that the armorers who made this helmet utilized by sheer intuition the processes of modern applied mechanics to obtain the maximum rigidity, and as is the case today, used with frugality the line of the resistant elements to obtain the greatest beauty in construction.

The outlines of the helmet are decorated with a narrow belt formed by two series of parallel incisions between which runs a line of globes or little circles stamped on with a die or wedge. At the extreme edge of the eyeflaps, two borders unite into the form of a wedge which may be clearly seen in the picture. Finally, surrounding this there is chased on each side a calyx in the form of a lyre with spiralled sepals, between which is inserted a lovely palmette. The lower outline presents sweeping curves undulating into a sort of skirt turned out toward each shoulder, and is adorned with the same type of decoration, now barely visible. In certain very small sections may be observed a layer of what seems like a dark green enamel, which is probably the result of oxidation, somewhat darkened and rubbed glossy. In resúmen, the Greek helmet of Huelva is a work of Hellenic derivation. In the sobriety of lines that fulfill its purpose, each detail reveals the clarified artistic taste of the Greek of primitive times; and if today it possesses great value because of its rarity, as an historic document it is even more precious.

THE LATVIAN RURAL ARCHITECTURE

By P. J. KUNDZINS

THE architectural monuments of Latvia can be divided into two groups, entirely distinctive and independent of each other. On the one hand, there are to be found remarkable examples of historical styles in Latvian architecture. Since the Middle Ages not one of the epochs in the development of European art passed Latvia without leaving some trace behind. The Gothic town cathedrals as well as many a fine example of civic architecture, shaped in Renaissance forms, furnish sufficient evidence of it. So does a number of manor-houses and country-seats erected in the baroque and neo-classic styles. These buildings were designed by architects who had come from abroad. Hence their creation unmistakably shows forms of foreign development and origin. One can trace influences hailing from northern Germany, Scandinavia, and Russian court architecture. The part of the Latvians in developing this species of architecture has all along been a passive one.

On the other hand, there is another entirely different group of local architecture, the rural buildings, in which characteristic Latvian features are distinctly revealed. These structures have developed along a line of their own, which, based on local traditions, has been independent of the art of historic styles. Therefore these architectural memorials have up to the present day preserved many of their original features and forms, some even from prehistoric times, notwithstanding unfavorable conditions and the perishable materials of which they were built.

A witness of the primitive past is, for example, a tent-shaped structure of wooden poles stuck in the ground, of which a few specimens are still to be found in the quietest forest districts of Latvia (fig. 1). This form must be regarded as the prototype of the dwelling-house, which has its origin in the remotest antiquity, being no doubt a descendant of the nomad's tent. Archaeology proves that in prehistoric times other tribes in northern Europe erected similar structures, but hardly elsewhere did the posterior editions

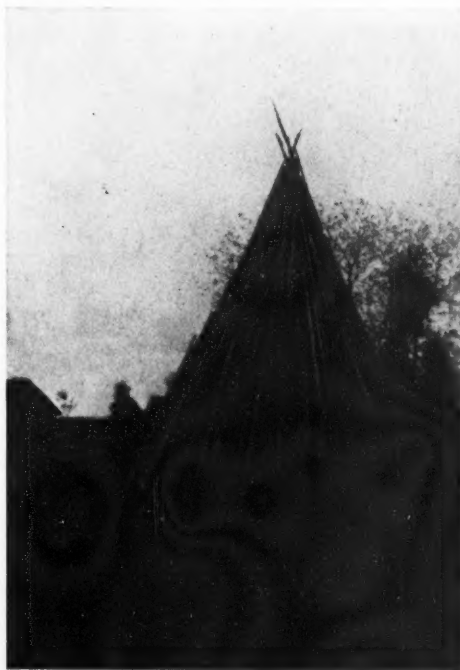


FIG. 1. A TENT-SHAPED STRUCTURE WHICH HAS AN OPEN FIREPLACE IN ITS CENTRE, AND IS STILL USED IN SOME DISTRICTS OF LATVIA, FOR COOKING IN SUMMER.



FIG. 2. VIEW OF A TYPICAL LATVIAN FARM, SHOWING THE SITUATION OF THE SEPARATE BUILDINGS.



FIG. 3. A LATVIAN FARM-HOUSE. THE ROOF IS PARTIALLY THATCHED AND SHOWS THE DECORATION OF THE RIDGE-ENDS.

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preserve such a likeness to the early originals as in Latvia.

This single-roomed building, with an open fireplace in its centre, gradually lost its tent-shaped construction and developed into an ampler dwelling with several compartments, its central portion having up to now retained the original name of the "one-room" ("*nams*").

It is conjectured that under the earliest conditions of life the primitive "one-room" served the inhabitants both as a living-room and as a depository for their goods and chattels. With the advance of culture, however, the erection of separate buildings for the different requirements of housekeeping became necessary and, originating from the single-roomed fabric, there developed new types of buildings, which differentiated more and more, and finally expanded into typical and distinctive units.

It is this way of detached house-building, which most characterizes even the present Latvian farm, granting it the charm of distinct individuality. The buildings are not grouped in a dull, stereotyped fashion, but cluster so as to adapt themselves expediently to the topographic conditions of the place, such as differences of level, roads, waters and so on. (Fig. 2.)

This individual feature of independence is underlined by the fact of the Latvian peasant being used from the remotest times (according to the report of a chronicler of the XIIIth century) to live on detached farms, not in villages. The Latvian thus differs from his neighbors, the Estonian, Russian, and German peasants.

The central place on a Latvian farm, from which the whole property can easily be surveyed, is occupied by the dwelling-house (the "*istaba*") (Fig. 3).

The oldest examples which have been preserved up to the present time show a well-balanced, and at once clear and simple solution of both plan and elevation, in which symmetry plays an essential part. The impression of the exterior is a serious one, the decorative side not having been emphasized.

A somewhat richer and more homely appearance is disclosed by the "*kletis*"



FIG. 4. THE GRANARY WITH STRAW-THATCHED ROOF AND LOGGIA.

—the granaries and depositories for agricultural products. Besides, these tiny buildings play an important part in the family life, serving, in summer, as an abode for rest and recreation. Very often there is at the entrance a sort of veranda or loggia of great variety. (Fig. 4.)

On every farm, as a rule, we find a bath-house ("*pirts*"). Though of miniature dimensions, and very primitively

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equipped, this building is highly appreciated not only as a lavatory, but for broader sanitary reasons, and even as a place of mythological cult. Not infrequently man's coming into and passing out of this world is connected with this scanty structure, which is usually erected at some distance from other

nificance and the time is not too distant, when their massive forms will vanish from the ground beyond recall. The drying-room itself is shut up from all sides, and contains the very artless kiln without a flue, which allows the heat (and smoke, too) to fill the room and to dry the cut corn heaped up



FIG. 5. THE "RIJA" OR BUILDING WHERE CORN IS DRIED AND THRESHED WITH FLAILS. THE BROAD OVERHANGING ROOF IS A CHARACTERISTIC FEATURE OF IT.

buildings and in proximity to water. Another type of buildings ("*rijas*") has a rather impressive appearance, owing to a certain monumentality. These structures are for primitive agricultural manipulations such as drying corn, and threshing corn with flails. With the introduction of mechanical means of corn-threshing, these buildings are now losing their former sig-

nificance and the time is not too distant, when their massive forms will vanish from the ground beyond recall. The drying-room itself is shut up from all sides, and contains the very artless kiln without a flue, which allows the heat (and smoke, too) to fill the room and to dry the cut corn heaped up there, before the threshing is done. Next to it is another large room, called "*piedarbs*", with a floor of stamped clay to thresh the corn upon. There are frequently additional lean-tos and sheds for keeping the agricultural belongings, sometimes simply formed by the overhanging roof. (Fig. 5.)

A little way off from the other buildings stands the stable ("*kutis*"), which



FIG. 6. THE FRONT GABLES OF A STABLE FOR CATTLE. THE BUILDING BEING U-SHAPED, ENCLOSES THE CATTLE-YARD ON THREE SIDES.

according to the size of the property is divided into more or less numerous sections. The most striking features of the stable are the rather high stone foundations, the broad overhanging eaves on the entrance side, and the cattle-yard ("laidars") (Fig. 6).

Living for about 700 years under German supremacy in complete economic and political thralldom, the Latvians were deprived of the possibility of further developing their peculiar culture, which had already attained a considerable height before the invasion of the Germans. That accounts for the lack of monumental erections in Latvia. For all that, there are buildings deserving notice as examples of public architecture. These are a sort

of congregational hall (or House of Prayer—the literal translation of the Latvian "*lugsanas nams*") which prove the application by the local builders of their peculiar style and forms even to such buildings.

Wooden columns such as are seen on Fig. 7 have not hitherto been mentioned in the official history of architecture. Similar forms are to be found only in the art of the congenial Baltic peoples (the Lithuanians, Latvians, and Old-Prussians), or of those which like the Karelians, were once influenced by the culture of the Baltic tribes.

The development of monumental and long-lived architecture in Latvia was, on the other hand, checked by the perishable qualities of the local build-

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ing materials. For it is known that from the most ancient times timber, in which Latvia abounds even now, was used by the Latvians for building purposes, as it was easier to be handled than the local species of stone. The remains of carpenters' tools, found in the graves of the Iron Age, prove the ability of the prehistoric craftsman to deal with timber. Beginning with prehistoric times, throughout thousands and thousands of years, they knew how to make shift almost with this material only, skilfully applying it to the construction of buildings and details of them, as well as making out of it most of their household furniture.

With the help of the axe the Latvian peasant timbered the walls of his abode, joining the separate logs at the corners in a quite peculiar way. The timbering of the roof, too, was done without a single iron nail or any other iron joint, by fastening up the constructive parts by means of flexible rods and switches, and by loading the roof, made of cleft boards ("lubas"), with a whole system of massive logs.

With the development of agriculture thatched roofing came into use and indeed nearly superseded the cleft-board roof. In the construction of straw-thatched roofs, too, great dexterity and solid traditions were achieved. In the maritime regions and in places exposed to strong winds the thatched roof, as a rule, is protected against the disheveling effects of wind by a series of sticks put crosswise and astride of the ridge of the roof, which adds an interesting feature to the whole appearance of the house.

Most ingenious and characteristic are also many wooden details of buildings. There are examples extant of gates and doors exclusively made of wood, including pins, hinges, and locks.

Even saws were not used in this craft until the second half of the XIXth century. Up to that time the Latvians contrived to make shift with the axe and the chisel only. Cases are not infrequent, where naturally grown wooden forms, such as the twisting of a root or the bifurcation of a branch, have been skilfully applied for constructive or decorative purposes. There is not much, though, of decoration on extant Latvian buildings to strike one's eye. Nor is this to be wondered at, considering that during centuries of ruthless slavery there was neither the possibility nor the desire, amongst the Latvians, of any display of outward splendor which would have been equal to telling a falsehood.

If, within the heart of the people, there was still something left of the instinct, once so keen, to make life more beautiful, then, apart from the folk songs and lyrics, which must be

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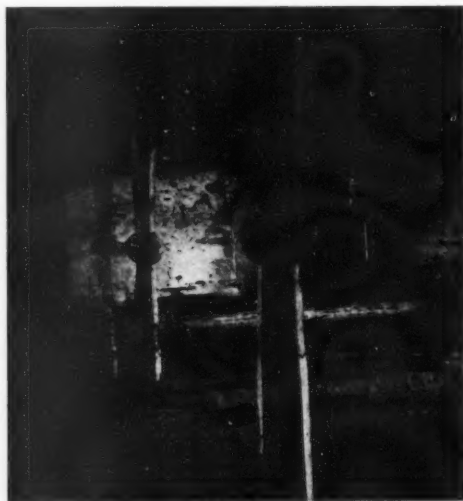


FIG. 7. THE INTERIOR OF AN OLD HOUSE OF PRAYER, DATING FROM THE END OF THE XVIIIth CENTURY, WITH A NUMBER OF CURIOUSLY SHAPED WOODEN COLUMNS.

THE ATHENIAN AGORA AND THE NORTHWEST SLOPE OF THE ACROPOLIS: II

By WALTER MILLER

*Professor of Classical Languages and Archaeology in the University of Missouri and
Late Annual Professor in the American School of Classical Studies at Athens*

A CORRECTION

Professor Edward Capps of Princeton University, Chairman of the Managing Committee of the American School of Classical Studies at Athens and also Chairman of the School's Commission for the Excavation of the Ancient Agora of Athens, has drawn the Editor's attention to several incorrect statements contained in the explanatory matter prefixed to the first instalment of Professor Walter Miller's article, "The Athenian Agora", in the October number of *ART AND ARCHAEOLOGY* and in the Introduction to the article itself. We are glad to make amends for our unwitting misstatements by quoting here the words of Professor Capps himself, since others besides the two persons responsible for the errors may likewise be ill informed regarding the nature and scope of the responsibility of the American School of Classical Studies at Athens for this notable archaeological undertaking.

Professor Capps writes:

"When I read on page 100 of the October number of *ART AND ARCHAEOLOGY* that excavations in the Athenian Agora were begun last spring 'by the Archaeological Institute of America through the agency of the American School of Classical Studies at Athens' I was startled and a bit chagrined that the School, after fifty years of independent existence, should now be assigned, in its most serious archaeological undertaking, to the minor role of agent for the Institute. Although the School is the oldest daughter of the Institute and by no means ungrateful to its parent, it has a natural pride in the long series of excavations in Greece, beginning with Thoricos in 1886, for which it has received concessions from the Greek government and which it has conducted with complete independence. As for the Agora, the Institute has not been remotely involved from the beginning of the negotiations seven years ago down to the present time.

"It should also be noted that the American concession includes only the Hellenic Agora and its Hellenistic extension, but does not cover the Roman Market-place, the excavation of which was begun by the Greek Archaeological Society many years ago with marked success and is now being carried on by the Greek government.

"Professor Miller, to whom I am indebted for valuable cooperation in the early years of the Agora project before its financing was assured, will forgive me for correcting a statement he makes on page 102 of his interesting and scholarly article, where he refers to 'the Institute's policy, adopted as early as the spring of 1886, of financing and conducting excavations on classic sites in Greece and publishing the results'. But the Institute has never at any time conducted an excavation in Greece. It did, however, undertake an excavation in Crete in 1894, while Crete was a part of Turkey, placing the Italian archaeologist Halbherr in charge of the work. For ten years (1889 to 1899) it was the Institute's policy to assist the School in its excavations by occasional subventions, and in one instance it joined with the School in publishing the results of an excavation. Its subventions in these ten years amounted to some \$7,500, a considerable sum in those days. Unfortunately for the School this sort of assistance has not been extended since 1899."

THE BUILDINGS OF THE AGORA

A. THE HELLENIC AGORA

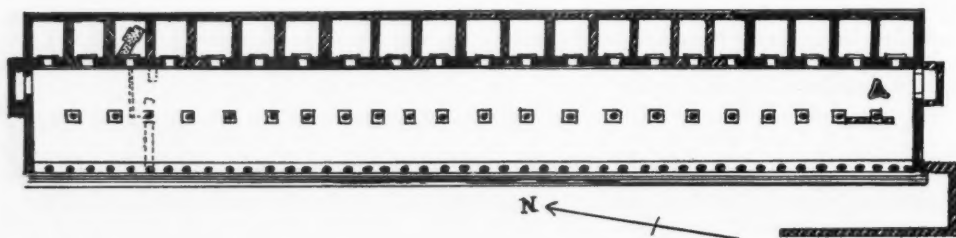
IN THE site conceded to the American School for its greatest piece of excavation were many of the most important and most famous monuments and buildings of Athens. We are the more impressed with this fact when we

imagine ourselves standing with Aeschines, Demosthenes' great rival, at the Painted Stoa and hear him bid us look about us, "for the monuments of all your glorious deeds are set up in the Agora". Very few of those monuments standing before the great orator

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and later catalogued by Pausanias, who in the second century of our era traveled through Greece and wrote his invaluable guidebook, now appear above the surface of the ground, and still fewer of these can as yet be named with certainty. It will be for us to resurrect them from their long interment and, with the help of Pausanias and the inscriptions that will be brought to light, identify the buildings and monuments and reconstruct this splendid part of classical Athens.

that the Royal Stoa stood near the northwest corner of the Market-place; and we know also from other sources that the temple of Hephaestus stood upon the Agora Hill. Almost all scholars now, adopting the translation "*above* the Ceramicus and the Royal Stoa", identify as the temple of Hephaestus the so-called "Theseum", the most perfectly preserved building of classical antiquity. It stands in its solitary beauty high above the surrounding squalor, almost unmarred by



STOA OF ATTALUS

(After Judeich)

I. THE TEMPLES

A. THE TEMPLE OF HEPHAESTUS

Pausanias, our guide, seems to enter the city by the well known Dipylum Gate, excavated (1873-'74) by the Greek Archaeological Society, and proceeds from thence between colonnades and rows of statues of gods and heroes and men through the inner Ceramicus to the Agora. Then (I 3, 1) "The first building on the right is the 'Royal Stoa', as it is called . . . (I 14, 6) and above [or beyond] the Ceramicus and the so-called 'Royal Stoa' is a temple of Hephaestus".

We are now at the very entrance to the Agora with our guide. We know

the vicissitudes of more than twenty-three centuries. It is the perfect type of the simple Doric peripteral temple, with six columns on the front and rear, thirteen on each of the long sides—counting the corner columns twice. It is not a large building; indeed, it is rather small: the stylobate measures 104 by 45 feet. The columns are nineteen feet high, three feet five inches in diameter at the lowest drum. The Parthenon up on the Acropolis may be more magnificent and imposing; the Erechtheum may be more elegant and refined; but the Theseum, even in comparison with the other creations of the Periclean Age, has a glory of its own—in its splendid proportions, its beautiful

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lines, its vigorous sculptures, and its state of almost perfect preservation.

The progress in the style of architecture, with a Lesbian cymatium taking the place of the regulae of the Doric architrave, with its advanced Ionic frieze, and with the loud echoes of the metopes of the Parthenon in the composition of the west frieze, compels us to date this building soon after the

dite Urania, Ares, Apollo, Heracles, and others. It is one of our hopes that our excavations may bring to light an inscription or other evidence that will definitely decide this long-mooted question and enable us to assign this splendid temple to its proper indweller.

B. THE TEMPLE OF THESEUS

That the so-called "Theseum" is not



Photograph by A. S. Riggs

LOOKING ALONG THE FOUNDATIONS OF THE STOA OF ATTALUS.

Parthenon, which was dedicated in 438.

But is it certainly the temple of Hephaestus? It may be that we should translate Pausanias' words "*beyond the Ceramicus and the Royal Stoa*". And if this interpretation is the right one, then our so-called "Theseum" is not the Hephaesteum but some other temple. It has been variously assigned to almost every deity worshipped near the Market-place—not only to Theseus and to Hephaestus, but also to Hephaestus and Athena together, Aphro-

the temple of Theseus was suspected long ago. With the discovery of Aristotle's *Constitution of Athens* in Egypt some thirty-five years ago, the suspicion became a certainty. In the fifteenth chapter of this work Aristotle tells us how Pisistratus "had the people assemble under arms in the Theseum and proceeded to deliver a speech to them, but he dropped his voice a little. When they said they could not hear, he bade them go up toward the gateway of the Acropolis, in order that he might be more easily heard; and while he



GROUP OF MONUMENTS IN THE CERAMICUS.

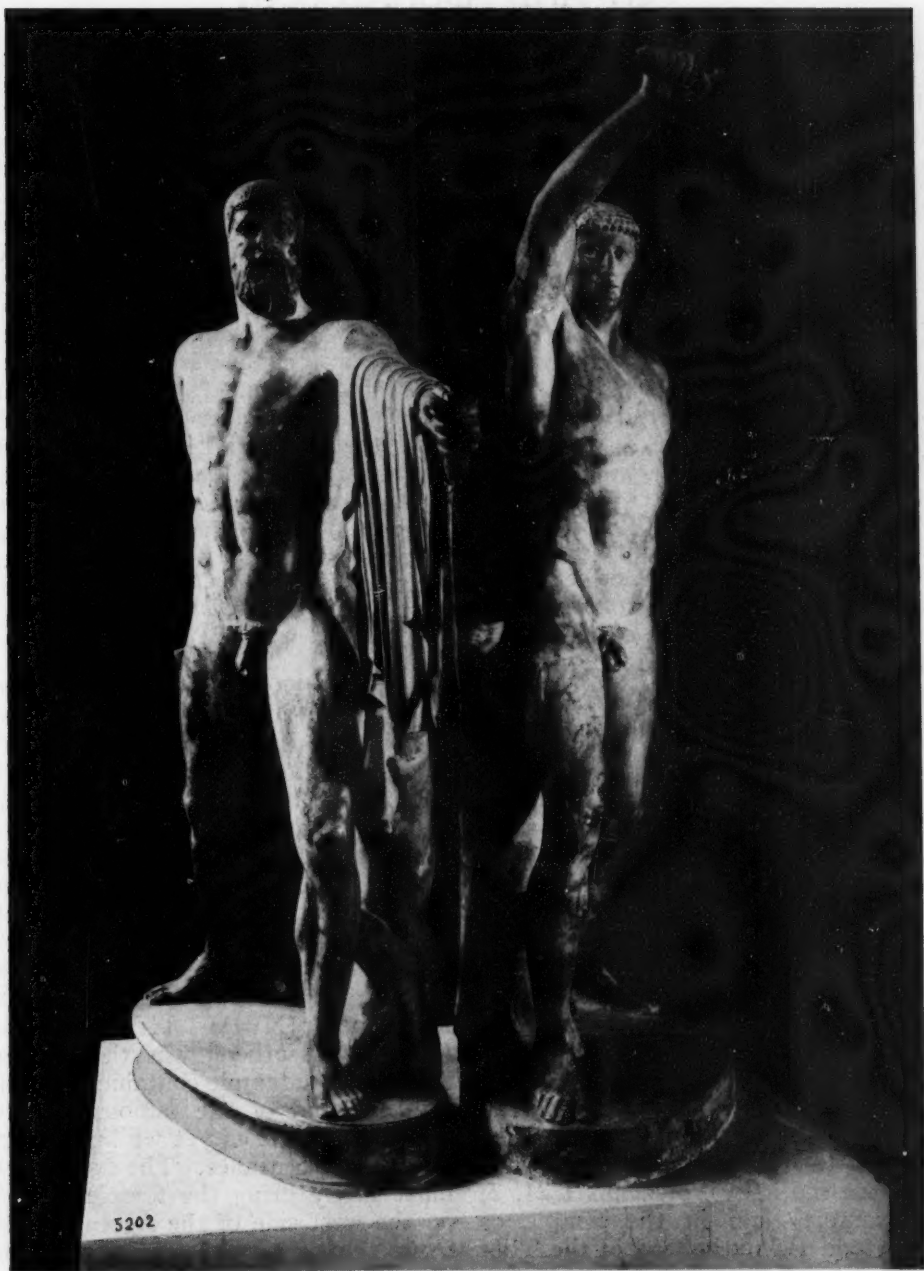
Photograph by A. S. Riggs

continued his address, men appointed for this service took their arms away from them and locked them up in the buildings near by the Theseum." This Theseum, built to enshrine the bones of the Attic hero brought from Scyros soon after the Persian wars, was, we see, a sanctuary of considerable size. Aristotle tells us that "the people assembled" in it; Thucydides (VI 61, 2) tells of a company of soldiers bivouacking in it; the Council of the Five Hundred sometimes held their sessions there; even certain elections were held in it. So the space within the temenos walls was fairly extensive, as may be reasonable for a sanctuary established in the new district soon after the Persian wars.

The temple itself was a "heroum", a chapel in which the hero's bones were interred. Its walls were covered with paintings by the greatest of all painters, Polygnotus of Thasos—(1) a battle

between Greeks under Theseus against Amazons; (2) a battle between Greeks under Theseus and Pirithous against Centaurs; and (3) Theseus at the palace of Poseidon and Amphitrite in the depths of the sea.

As to its location we should have known even before the recovery of Aristotle's *Constitution* (from Plutarch's *Theseus*, 36) that the Theseum was "in the middle of the city"; both Plutarch and Pausanias (I 17, 2) define its position more closely as "near the Gymnasium". The Gymnasium was near the Stoa of Attalus. The Theseum was also, according to Aristotle, on the Acropolis or Areopagus slope well up toward "the front gateway (*πρόπυλον*) of the Acropolis", that is, the outermost gate of the nine-gated Pelargicum about the west end of the Acropolis, in the saddle between the Acropolis and Mars' Hill, and close by the cave of Aglaurus.



THE TYRANNICIDES.

THE ORIGINAL GROUP FROM THE HAND OF ANTENOR, WAS MADE OF BRONZE AND WAS CARRIED AWAY BY XERXES IN 480 B. C. A NEW BRONZE GROUP WAS MADE BY CRITUS AND NESIOTES AFTER THE RETURN OF THE ATHENIANS TO THEIR HOMES. THIS GROUP IN THE MUSEO NAZIONALE, NAPLES, IS A MARBLE COPY OF THE RESTORATION OF 479.

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And there, between the Stoa of Attalus and the saddle between Acropolis and Areopagus, not too high up, in the southeastern quarter of the Agora enclosure, we may confidently expect our excavations to bring to light the real Theseum, the famous house of refuge for any one, bond or free, that was in peril of his life.

C. THE TEMPLE OF THE HEAVENLY APHRODITE

Let us return to the northwest corner of the Market-place. In Pausanias' description, immediately after the temple of Hephaestus comes a temple of Aphrodite Urania. If our so-called "Theseum" is in reality the temple of Hephaestus, then the temple of Aphrodite must be sought somewhere near the "Theseum", either on the top of the Market Hill or on its eastern slope, not far from the temple of Ancestral Apollo. (See Map.)

D. THE ANACEUM—THE TEMPLE OF CASTOR AND POLLUX

On his way south and east through the Market-place our guide Pausanias has gone from the Painted Stoa past the Gymnasium of Ptolemy (which must have stood south of the familiar Stoa of Attalus), to the Theseum, which we are to find on the northwest slope of the Acropolis. And in immediate connection with the Theseum he mentions the Anaceum, with its statues and paintings. So close were the two buildings to each other that the scene of Pisistratus' stratagem by which he disarmed the citizen soldiery of Athens was sometimes (by Polyaeus I 21, 2, for example) laid in the temple of Castor and Pollux instead of the Theseum.

This, too, was a precinct of relatively wide dimensions; for here, we read in

Thucydides (VIII 93, 1), companies of infantry might stack their arms, cavalry troops might muster, and here, in convenient proximity to the Market, was the stand for slaves and day-laborers waiting to be hired.

What the building was like our excavations will, we hope, reveal. We shall find it between the Theseum and the Cave of Aglaurus, the long, deep cleft in the precipitous face of the Acropolis rock just below and west of the Erechtheum. It is fairly high up on the Acropolis slope; for Pausanias says the Aglaurium is above the Anaceum; and the philosophers attracted by the bait cast out by Lucian's Fisherman (42) plant their ladders in the Anaceum in order to clamber up the Acropolis.

E. THE TEMPLE OF ANCESTRAL APOLLO

Immediately after entering the inner Ceramicus, Pausanias (I 3, 2-4) names the Colonnade of Zeus the Deliverer, then the Colonnade of the Twelve Gods, and then the Temple of Apollo Patroüs, that is, that Apollo who, as the father of Ion, the hero eponymous of the Ionian race, was the direct ancestor of the Athenian people. Patroüs is obviously not a cultus name; and the Apollo worshipped in this temple, we know from various other sources [Demosthenes (XVIII 141), Aristides (XIII), and others] was the Pythian Apollo. The temple contained a statue by the hand of the famous sculptor Euphranor; but as yet we know nothing of its appearance. The excavations must surely bring the temple to light on the west side of the Agora, not far from the so-called "Theseum", and, like it, facing east; they may even reveal something of the nature of Euphranor's statue.



THE AGORA AREA FROM THE THESEUM, SHOWING THE ACROPOLIS AND AREOPAGUS.

F. THE METROÛM—THE TEMPLE OF THE MOTHER OF THE GODS.

From the temple of Ancestral Apollo, Pausanias passes at once to the temple of Cybele, the mother of the gods. It contained a temple statue by Phidias, and in it the state archives, the Constitution of Solon, the official copies of the plays of the great tragic poets, the will of Epicurus, and other important documents were preserved and sacredly guarded. In the temple yard was the huge overturned jar, the "tub" occupied as a residence by Diogenes the Cynic. Nothing definite is now known of the temple; but we may confidently expect to find remains of the building on the west side of the Market area above the Apollo temple, on the left side of the festal road to the Acropolis, opposite the Tyrannicides and well up toward the northwest foot of the Areopagus. A splendid temple it must have been; for it was erected under the administration of Pericles to be a worthy dwelling place for the goddess whose image was created by the great Phidias,

unless, indeed, we may assume that the cultus statue stood out in the open temenos of the goddess and that there was no temple at all. The former alternative seems much more probable.

G. THE TEMPLE OF ARES

At the southern end of the Market-place, well up on the slope of Ares' Hill, not far from the cave-shrine of the Erinyes, stood appropriately the temple of the god of war, with a temple image by Alcámenes; for Ares was the god in whose keeping were the decrees of national and of international law. No ancient writer mentions the temple save Pausanias, and he tells us nothing whatever of it except that it was not far from the statues of Demosthenes and the Tyrannicides, Harmodius and Aristogiton. These, we know, were in the southern part of the Agora, beside the main street leading up from the Market to the saddle between the Areopagus and Acropolis. But the precise location of the Ares temple is still to be determined.

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2. THE COLONNADES—STOAS.

A. THE ROYAL COLONNADE

The centre of the religious administration of the city was the Stoa Basileus or "Royal Colonnade", in which the King Archon had his office. To him, under the democracy, fell all the priestly functions that had been exercised by the king in earlier days. He presided over the celebration of the Eleusinian mysteries and the public sacrifices; cases of homicide and of impiety were brought first before him. In the Stoa Basileus, therefore, the charge of impiety was laid against Socrates, and in its colonnade Socrates and Euthyphro had discussed piety and impiety.

This is the very first building Pausanias finds on his right (I 3, 1), that is, on the west side of the street, after he enters the Agora. In the belief that the so-called "Theseum" is the temple of Hephaestus, which Pausanias seems to say is "above the Royal Stoa", Professor Dörpfeld in 1896 instituted excavations covering a very limited area at the northeast base of the Market Hill. Deep down he came upon some scanty, early fifth century foundations that were at once hailed as the eagerly sought Royal Stoa. But, to test his findings, the work was continued the following year, with the result that the building discovered in 1896 proved to be not even a stoa at all, but a small, temple-like structure, with no suggestion of the building that gave its name to all later "basilicas". The Romans translated *Στοά Βασιλική* simply "Porticus Basilica", and the Athenian "Basilica" became the standard for all later buildings having a long quadrilateral hall with nave and aisles and a clerestory faced with gables. Nothing approaching this type has yet been dis-

covered in our Agora. The Royal Stoa that we shall seek was a building large enough to serve for sessions of the Areopagus Court (Demosthenes XXV 22-23), with its hundred members, and even for the proposed mess-hall of a large body of citizens (Aristophanes, *Ecclesiazusæ*, 684-686). This little building discovered in 1896-7 will not do.

Extending the excavation a little further, Dr. Dörpfeld found, about forty yards to the south, scanty remains of a building of the Hellenic period that may be the Stoa of the Twelve Gods, named by Pausanias in connection with the Royal Stoa, or some other colonnade, or something else altogether; only further excavation will reveal the truth.

This Royal Stoa had sculptured decorations of terra-cotta, representing the stories of Theseus and Sciron, Eos and Cephalus, and it contained the original laws of Solon and later legislation inscribed upon stone. It is quite within the range of possibilities that at least portions of both inscriptions and sculptures may still be buried in the surrounding debris.

B. THE COLONNADE OF ZEUS ELEUTHERIUS

In the immediate neighborhood of the Royal Stoa stood the Stoa of Zeus Eleutherius (Zeus "the Deliverer"), or, as it is sometimes called, the Stoa of Zeus the Savior. As yet we know nothing of it except its location relative to the Royal Stoa and the fact that its walls were adorned with paintings by the famous Euphranor, and that before it stood statues of Zeus and Hadrian. It probably served only as a sheltered place for social rather than



VIEW FROM THE AGORA SHOWING THE DÜERPFLD EXCAVATIONS.

for business purposes and was, like the Painted Stoa, provided with permanent seats for the convenience and comfort of the leisure class that frequented the Market. It was in this stoa that Socrates met Ischomachus and had the long talk with him on marriage and the duties of married life recorded by Xenophon in his delightful dialogue we call the *Oeconomicus*.

C. THE PAINTED STOA

Of all the stoas of Athens, the Poecile is the most renowned and the most familiar to us. And yet we do not know where it stood nor what it looked like nor who built it nor just when it was built. We know only in a general way

that it was in the Agora. From Pausanias' description of the Market-place we may be sure that the Painted Porch was not far from the Royal Stoa and the temples of Hephaestus and the Heavenly Aphrodite. From the manner of its mural decoration at the hands of the greatest painters of the fifth century, we infer that it was in form like the Lesche of the Cnidians at Delphi, a hollow square, with the side facing the Market occupied by an open colonnade. Thus arranged, it afforded the ideal lounging place and the most popular resort for the leisure classes and for the *conversazioni* of the philosophers. It was the Painted Stoa that Zeno chose for his teaching place, and

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it is from it that his school was called the "Stoic".

The architect's name is unknown; but from the fact that before the famous paintings were added it was called the "Pisianactean Stoa" we learn that the man originally responsible for its erection was Pisanax, the Alcmaeonid, a brother-in-law of the great Cimon. This fact also seems to assign the erection of the building to the first half of the fifth century.

Scarcely any question of Athenian topography has been so much discussed as the various problems connected with this, the most important and the most interesting of all the colonnades about the Market-place. The only arbiter that can sit in judgment on any of the mooted questions is the excavator's spade. We hope that this part of the Agora will be included in one of the earliest campaigns of the excavation now in progress.

The fame of the Poecile Stoa rested

chiefly upon the wonderful paintings with which Polygnotus, assisted by Micon and Panaenus, covered its walls: (1) the Greeks after the capture of Troy; (2) a battle between Athenians and Amazons; (3) the battle of Marathon; (4) the battle of Oenoë. There is no possible hope of finding any remnant of these; they were removed from the walls and carried away in Byzantine times.

Here, as in the Stoa of Zeus, were placed trophies of war and other objects of national interest. Some of the porticoes appear to have been turned, to a greater or less extent, into national historical museums.

The other stoas of the Market-place of which we have knowledge date from the Hellenistic or the Roman period and will be discussed in their historical setting.

(Begun in the October number. To be continued in January-February number)

GREEK FRIEZE

*Lost in a daydream Ganymede
Lies pillowed on a purple weed
Indifferent to godly greed.*

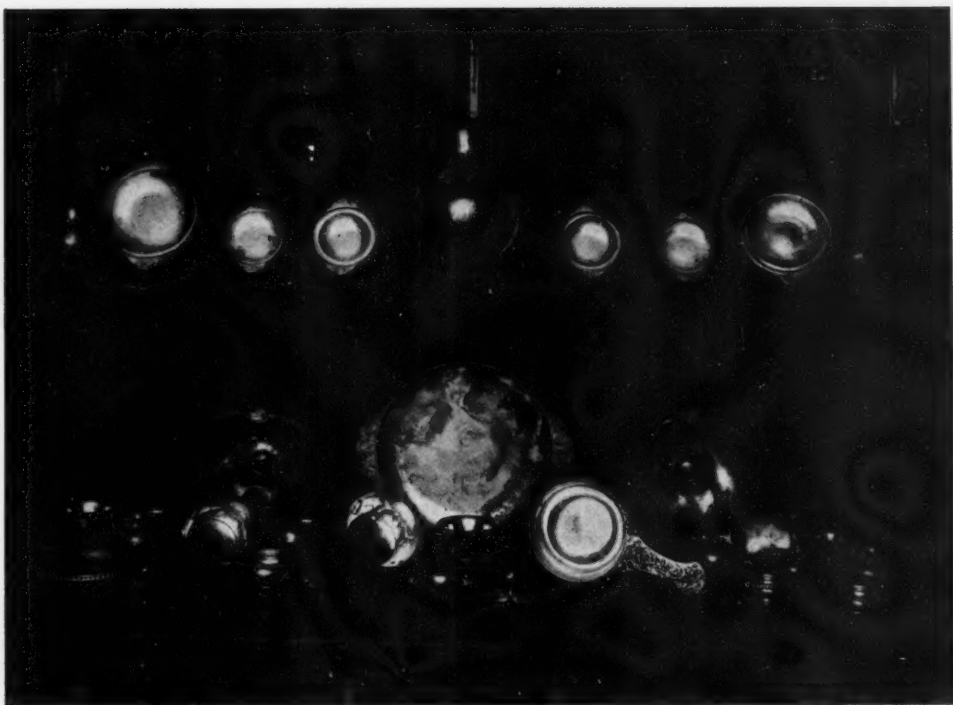
*Summoned into the banquet hall
Blithe Hebe moves on light footfall
Between vast table and vast wall.*

*Supporting on one naked hip
A jeweled flask, from lip to lip
She bears the cup. A laugh, a slip,*

*A darkening stain upon the cloth:
Unblessed libation! Zeus is wroth.
Unfortunate, disastrous moth*

*Fluttering there between his eyes . . .
The adolescent Trojan spies
An eagle streaming down the skies.*

MARGARET TOD RITTER.



Photograph by courtesy of the Italian Government

FROM THE STREET OF ABUNDANCE, IN POMPEII, COME THESE BEAUTIFULLY CARVED SILVER COOKING UTENSILS AND SERVING DISHES.

NOTES AND COMMENTS

THE SILVER TREASURE OF POMPEII

Through the courtesy of the Italian Government, ART AND ARCHAEOLOGY is able to reproduce two photographs of some of the most remarkable specimens of the kitchen and table silver discovered a year or so ago in the new excavations at Pompeii. The entire treasure is now located in a large room on the upper floor of the National Museum at Naples. It consists of a magnificent collection of bowls, pans, molds, cups, pitchers, vases, ladles, tureens, dishes, etc., used for both cooking and serving, and a considerable amount of personal jewelry such as beads, pins, rings, pendants, toilet articles and so on. The chief interest lies in the cooking utensils and serving dishes, the most beautiful of which are shown in the two engravings here. So large was the quantity of silver found that the Museum authorities have not as yet been able to publish all of it. Unfortunately there is little clue to the original owner; the find was accidental, occurring in the clearing up of the lower story of the house, which stood on the so-called Street of Abundance in the zone still under exploration. But what a Cræsus he must have been to have his food not only served, but actually cooked,

in these massively wrought silver vessels! And what a contrast his life presents in comparison with that of the slaves who, only a few blocks away, toiled in the dark and heat of the bakeries and flour-mills to provide bread for the city.

FRICK COLLECTION TO NEW YORK

With the recent death of Mrs. H. C. Frick, widow of the former coke-man and art connoisseur, the magnificent collection of masterpieces Mr. Frick gathered years ago is released by the terms of his will to the City of New York. It is housed in the vast marble palace which Mr. Frick gave with the art as the most fitting and sumptuous edifice possible for it. The Frick Collection contains no less than three Vermeers, Rembrandt's self-portrait and Velázquez's portrait of Philip IV, besides so many other works of the very first order that no other group of masterpieces in America compares with it in artistic value with relation to actual numbers. The collection is to be open, as Mr. Frick's will provides, for "the use and benefit of all persons whomsoever . . . a purpose which I have long cherished and which is very dear to me".

ART AND ARCHAEOLOGY

EXCAVATIONS AT "VILLA D'ANTONE"

Special Correspondence of Art and Archaeology.

Salies-du-Salat, France, Aug. 18

Through the generosity of Mr. Ralph W. Grey, a Boston architect, and the further assistance of a subsidy from the Société Française des Fouilles Archéologiques, the Société Archéologique et Historique du Limousin began excavation during the month of January, 1931, on a site located in the commune of Pierre Buffière, Département of the Haute-Vienne, France, which, through tradition, has always borne the name of "Villa Antone". Here the top and slope of a small plateau yielded to the plow large quantities of broken tile, brick, plaster and pottery.

Excavation brought to light the remains of a Gallo-Roman villa covering about an hundred square meters and, in its partially excavated condition, consisting of three courts and ten rooms. Some of these rooms had originally composed the baths, and a system of piping, more developed than any other so far discovered in France, was unearthed.

Frescos in red, pink, black, white, yellow, green and blue in geometric, floral, and landscape compositions were found on the walls. There was also a large quantity of pottery exhibiting the usual Gallo-Roman decorative designs. A few objects in bronze and iron were found, together with a Gallic coin and a Roman coin of the epoch of Antonius. It is hoped that further subscriptions will enable the work to be continued.

J. TOWNSEND RUSSELL.

HITTITE HORSE-TRAINING

About a year ago Professor Bedrich Hrozný of the Czech University of Prague communicated to the Academy of Inscriptions et Belles-Lettres his translation of part of a Hittite inscription found on four baked-clay tablets from Baghazkeïn. In these four astonishing records is a complete treatise on the training of war-horses, written by one Kikkulis, State master of the horse for the Mitanni of Mesopotamia, probably during the reign of the Hittite King Suppiluliumas, about 1360 B. C. The full course of training occupied 184 days, or about six months. "Every step of the horse," says *Comœdia* of Paris, in reporting the matter at great length, "every rest, every meal and its exact composition, every rubdown and bath on each of the 184 days, is prescribed with admirable exactitude. An extraordinarily methodical and truly Indo-European spirit is revealed in this remarkable work. . . . This system, since it was so carefully worked out, could not have been anything but the fruit of innumerable experiences amassed during a long series of centuries. Its dim beginnings must date back to something like 3,000 years before our era."

A SOLDIER'S DISCHARGE "PAPERS" 1800 YEARS OLD

In A. D. 122, when the Emperor Hadrian crossed into Roman Britain to examine the cross-country wall which still bears his name, Gemellus the Pannonian, a non-commissioned officer of the First Tampilan Regiment of Pannonian Cavalry commanded by Fabius Sabinus, asked for and received his honorable discharge from the Roman army. The "papers" in the case have been deposited in the British Museum and

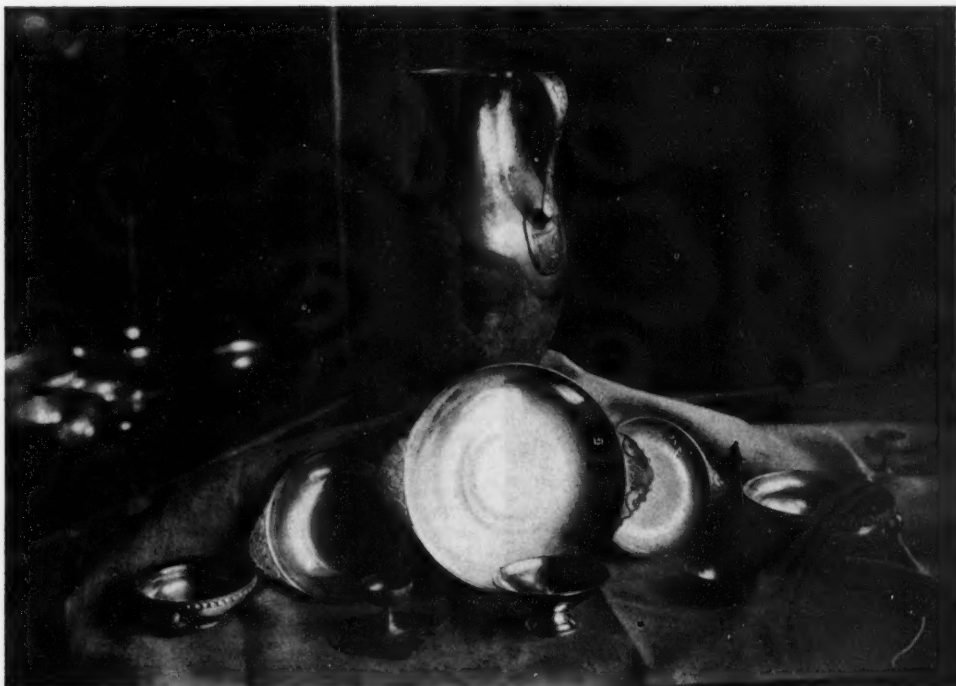
consist of two bronze plates about five inches square, hinged together with three rings, thus forming a diptych which could be closed, tied and sealed. The plates were discovered at the modern successor—Oszoney—of Roman Brigetti in Hungary. Tacitus reported of the particular regiment in question that it was raised by Tampus Flavianus, governor of that region during the civil wars of A. D. 69, and formed a part of the Hungarian auxiliary force. The inscription on the main plate declares that Gemellus was given his discharge after "25 years of faithful service with the auxiliary", and by virtue of the discharge there was conferred upon its holder "his new status, *civis Romanus*"—the much prized title to Roman citizenship. On the reverse of the plate are the names of the witnesses to the document. The second plate bears a list of the units from which other soldiers were discharged at the same time, totalling 14 cavalry regiments and 37 infantry cohorts.

ARCHAEOLOGICAL SURVEY OF THE WESTERN PLAINS

The Archaeological Survey of the Western Plains has recently concluded a second summer season. The Denver-Wyoming Expedition, sponsored by the Universities of Denver and Wyoming, devoted seven weeks of field-work to the first archaeological survey of eastern Wyoming. This was a natural sequence of the exploration of eastern Colorado made last Summer. The Director of the survey was Dr. E. B. Renaud, Professor of Anthropology at the University of Denver. Nine camps were successively established for the exploration of selected districts in southeastern Wyoming, beginning with the Laramie Basin as far north as Bates Hole, west to Medicine Bow and south to Sand Creek. The region near Cheyenne as far east as Pinebluffs and extending north to the Chugwater Creek, Douglas and Casper, and northeast to Torrington and Lusk, comprising the archaeologically rich district of the "Spanish Diggings", was also studied.

About 200 Indian sites were visited and recorded, and many specimens and artifacts collected. Fewer pictographs were seen than expected. A certain number of sites with pottery were found, and many old camp sites with tipi rings were encountered. Of special interest were the old quarries of red chert, yellow jasper and especially of quartzite, recalling similar prehistoric quarries in England and on the continent. Game blinds were seen at two locations. A few Folsom-like points of probable antiquity were collected.

The University of Denver, with the support of the Smithsonian Institution, also sent a small expedition to complete the archaeological survey of eastern Colorado, principally in two important districts. The first part of the work was done in the Arkansas valley from Cañon City to Folwer with a side exploration trip south into the Apishapa valley and north into the Turkey Creek Cañon. Several unexplained stone enclosures were visited and a rock-shelter of long occupation was partly excavated. The second field was the northern region contiguous to Wyoming and Nebraska, from Julesburg to Larimer County, principally the "chalk bluffs" and in the South Platte valley. Again, there were Folsom-like points collected at both ends of this district. This will lead to the study of the distribution of these beautiful artifacts.



Photograph by courtesy of the Italian Government

THE SILVER TREASURE OF POMPEII CONTAINS SOME REMARKABLE SPECIMENS OF TABLEWARE.

WIVES FARE BETTER NOWADAYS

Sites of archaeological interest are found occasionally by accident in the course of following out quite unrelated activities, says a writer in a recent issue of the University of Pennsylvania Museum's monthly magazine *Discovery*. Thus so prosaic and utilitarian a pursuit as brickmaking has recently had such a result, when in digging clay-pits near Vienna, a brick-works stumbled across the four-thousand-year-old grave of a Bronze Age chieftain as well as twenty-one different caches, graves, and dwelling-caves from the second century B. C.

The chieftain's grave contained two skeletons lying stretched out close together, in marked contrast to the remains of less important persons found in eleven other graves; these were placed in a crouching position with the legs drawn up and bound in stone-weighted chains, evidence of a fear of resurrection.

The second skeleton in the chieftain's grave was doubtless that of his wife. She had apparently been placed in the grave while alive, and was bound to her husband by metal bands from the ankle to the waist and was further weighted down to prevent resurrection. However, she had been killed before the grave was filled in by a blow on the head with a heavy stone. The position of the woman's arms indicated that she had made an attempt to ward off the death-dealing blow. She, of course, suffered this fate in order that the chieftain might have with him in the next world

his wife as well as the foodstuffs, weapons, and jewelry which were contained in twelve urns found in the grave.

HOW OLD IS MAN'S CONSCIENCE?

An announcement made last November by Professor James H. Breasted of the Oriental Institute of the University of Chicago, does not seem to have attracted the attention to which it was entitled. Addressing the Holland Society in New York, Prof. Breasted was reported by the press as stating in general terms that "the human conscience began to function about 3,000 B. C. . . . About this time developed the theory that man is held responsible in the next world for his behavior in this". Basing his opinion on his readings of Egyptian coffin-texts and papyri, Dr. Breasted made it clear that prior to this date man's conceptions of his future did not seem to include the doctrine of personal responsibility, at least so far as any intelligible written records go. Human nature in itself does not appear to change, and the mainsprings that motivate human actions have always been about the same, so it is remarkable that the development of individual responsibility for eternity should have been so slow in recognition. Even today, however far outside the law an individual may have strayed, and however dulled his perceptions, he still possesses even in degradation, at least the shreds of this disquiet of spirit that may have originated along the banks of the Nile nearly five thousand years ago.

ART AND ARCHAEOLOGY



THE WAR BRIDE.
BY ELLA CONDIE LAMB.

"THE WAR BRIDE"

When the United States, at the call of the President and Congress, entered the World War, there was also issued from Washington the request to all American artists to give visible expression to the cause for which American troops were to fight overseas. This invitation was received by Mrs. Lamb at her New York studio and accepted seriously because her three sons had entered the service, the eldest being a captain in the A. E. F., the second, an instructor in aviation, and the youngest, then a college student, in the Navy.

To Mrs. Lamb, therefore, the thought of what war meant in the sacrifice of the family, took the form of the little *War Bride*, who, with the baby the young father overseas had never seen, looks away from the morning paper which rests on her knees, and wonders whether the father will ever come back to see his child. Her wonderment takes the form of the vision of the father in his uniform, with the figure of the nation personified beside him and pointing to the crucifix which hangs on the wall behind the bed, as emblematic of the possible sacrifice which must be made on the part of many to realize the hope of the freedom of the world.

SHORTER ITEMS

There was something savoring of mediaeval black art in the discovery last January of the Etruscan tombs at Leprignano, Italy. The tombs were located by a young peasant girl who carried a divining rod. Not only did she find the tombs, but, according to reports in the Italian daily newspapers, told of the different objects—silver, bronze and terra-cotta—that would be found in them. Many archaeologists are said to have witnessed the feat. Nothing has been said as yet about

what may have happened before the divining rod came into play; but Glozel and its mysteries are hard to forget!

A report to the *New York Times* from London said recently that if Egypt consents, the Tutankhamen tomb treasures will be brought to England for exhibition sometime within the next three years. The plan is said to have been worked out by the Egyptian Minister to London, and involves transportation by rail through Palestine and Turkey to Europe, thus avoiding the dangers of a sea trip which might prove fatal to so many exceedingly fragile objects among the treasures.

Discovery of a very early prehistoric town in the Deccan, India, is reported by Professor Krishna to the Mysore archaeological authorities. The site lies beneath the ancient city of Isila, Chitaldurg District. Further excavation, it is believed, will carry the cultural history of South India, the origin of which is unknown, back by several thousand years.

Prof. John Garstang, the British archaeologist, returning to England after his season excavating sites on the mound covering Biblical Jericho, is quoted as saying his work afforded striking confirmation of the Bible story. The old walls he found had been entirely demolished and the city destroyed by fire, apparently purposeful.

The Republic of Mexico on April 24 published a decree claiming as national monuments and therefore property of the State, all prehistoric ruins, discovered or undiscovered. Exploration and excavation will hereafter be permitted only upon governmental permission and supervision.

Analyses by chemists of the University of Frankfurt, Germany, show that the "vanity box" of a Roman lady, recently discovered by excavators on the site of the Roman settlement of Nida, not far from Frankfurt, contained cosmetics which differ but little from those used today. Infinitesimal particles of metal in the ingredients of this 1500-year-old beauty preparation mark the principal departure from the skin-foods and creams of the present.

AMERICAN INTER-TRIBAL INDIAN ART

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The action is superb. The fleeing animals, several already pierced by the hunters' arrows, are perfectly massed to retain a good balance; two rows of buffaloes, one of six and one of five, pursued by four horsemen, the fourth being just enough in advance of his fellow hunters to tie the design perfectly. There is something about the painting that no white artist could have done. There is an excellence in its rendition that no Indian artist is likely to excel.

BOOK CRITIQUES

New Discoveries Relating to the Antiquity of Man. By Sir Arthur Keith. Pp. 512. 186 illustrations. W. W. Norton & Company, New York. 1931. \$5.

Whatever Sir Arthur Keith writes is authoritative and up to the eye-wink. No one today is in a better position to interpret prehistory.

In 1915 he published a one-volume edition entitled, *The Antiquity of Man*. In 1925, or ten years later, he reissued with a two-volume study bearing the same title. Several new discoveries had been made during those ten years. Now, after only five years, he produces a third work, rich in new discoveries during the past five years, and also such new or changed interpretations as the author now prefers. He is always the student and the teacher—as a matter of fact, he is Hunterian Professor of Anatomy in the Royal College of Surgeons, London.

He discusses in the first half of the book recent discoveries in Africa, Asia, Australia and America. The latter half is given chiefly to Europe. He devotes the first chapters to the Taungs ape of Africa, which was first announced in January, 1925. It is interesting to know that Sir Arthur disagrees with Professor Raymond Dart (discoverer of the Taungs ape) in placing that Taungs skull. He relates it most closely to the gorilla and chimpanzee, while Dart puts it as ancestral to the great human family—in fact, he put it as the earliest known ancestor of mankind.

Following discussions of Africa, the author devotes some chapters to the Galilee skull and the later cavemen of Palestine. He concludes that the skull found in Robbers' Cave, Palestine, in 1925, represents a variant of the extinct Neanderthal species of humanity. Following 1925, Miss Dorothy Garrod in a hill cave of Judea found the Mousterian culture of those Neanderthal men and above it a "Capsian" culture like that found in Algeria, North Africa. Thus, as Sir Arthur points out, in late Palaeolithic times, Palestine lay within the African—not the European circuit of culture.

All archaeological work in northern Africa is extremely important, because the question of whether the white race originated there or in southwestern Asia is still open. Dr. Keith holds to the latter view, but he says, "There is,

on the other hand, a strong school which regards Africa as the most likely homeland of the Caucasian stock—both ancient and modern".

The newest of all the ever-increasing list of prehistoric men discovered, the Peking man of China, Sir Arthur places next above the Java man—which he considers the earliest known human ancestor. This position is that which has been assigned Peking man by Dr. Davidson Black, the first-hand interpreter of that extremely early man who lived in Eastern Asia so close to America.

Where in America is extremely ancient man? Early types of mankind have been found almost everywhere else about the earth. Dr. Hans Reck found in 1914, in former German East Africa, the Oldoway man. In south central Africa, there was found the Rhodesian man in 1921. In Java, there was the Java man in 1891. In China, the Peking man was discovered in 1928. In the British Islands, there is the Piltdown man, found in 1911. And in many places on the European continent the Neanderthal man has been found—the last one obtained in 1930 in Rome. Dr. Keith voices his disappointment that in the Americas not one ancient type of man, earlier than our own species of *Homo sapiens*, has credit in the anthropological world. Yet those early men should have come to America from China over the land bridge spanning Bering Strait, which was crossed by so many glacial-age animals who had been evolved in Africa, Europe and Asia. And Sir Arthur has long believed that Pleistocene man will be found in America, though he says: "America still remains an enigma to the student of early man." However, he gives well-deserved credit to our earliest find so far known (the Punin man of Ecuador). This Punin man is not so early as the Pleistocene, however.

Again he subtly rebukes those American anthropologists who seem to hold in mind only the types of early men in Europe, Asia and Africa as the types which must be found in America. Regarding this view, Sir Arthur says: "Much of what we know concerning the prehistory of the New World cannot be fitted into the scheme of knowledge which holds for the Old World". This is exactly what our scientists who so strenuously fight each new bit of evidence of ancient man in America are so ardently doing with voice and pen.

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The latter part of the volume is devoted chiefly to Europe and is replete with discussion of the probable ultimate relationships between the many individual finds of recent and earlier years. A single new discovery when interpreted by a ripe master like Sir Arthur Keith often gives new meaning to a vast array of earlier facts. Almost yearly, new finds help to make clearer the story of man's evolution.

ALBERT ERNEST JENKS.

The Permanent Palette. By Dr. Martin Fischer. Pp. xiii; 134; 4 plates in color. Barbizon Publishing Company, New York. 1930. \$4.

This book has much to commend it to those artist-painters who are animated by deep interest in honest craftsmanship and who seek dependable knowledge whereby they may be assured of unchanging permanence in their oil paintings.

There is a considerable literature on the subject, chiefly of European authorship. Of books in the English language, none has been written by a research chemist of greater distinction than Fischer. Others approach their subject largely from the viewpoint of the manufacturer. Dr. Fischer confines himself absolutely to the needs of the artist-painter, and he writes clearly and tersely, stating his facts as an artist would.

For the artist who uses oil paints, this may be considered the standard text, worthy of a place in his working library and of serious study.

The National Technical Committee of The American Artists Professional League has recommended *The Permanent Palette* to its members throughout the United States.

"When you know," says Dr. Fischer, "you are a master; when you do not know, you are a tradesman's customer."

WILFORD S. CONROW.

Seeing Spain and Morocco. By E. M. Newman. Pp. xviii; 383. 296 illustrations. Funk and Wagnalls Co., New York. 1930. \$5.

About forty years ago Stoddard turned his travel lectures into books and thus gave those of his audiences who so wished, the opportunity to consult him at any time. More recently the Burton Holmes Travelogues have also appeared in a series of twenty or thirty volumes, lavishly illustrated. Mr. Newman,

the youngest of the continent-girdling travel talkers, has followed suit with half a dozen or more volumes of which the present one is the latest. It is a sober, well intentioned book, with a vast mass of detail and a conscientious effort to supplement its necessarily guide-bookish character with an attempt at interpretation. It does give a fair picture of Spain. But the picture is wholly mechanical. There is no more *sal* (salt) to it than to a railroad guide's remarks about East St. Louis. There are also some unfortunate errors of fact which proclaim the superficiality of the writer's knowledge. The illustrations are generally good, but the index is not adequate. Perhaps the least commendable section is that devoted to Morocco, where Mr. Newman leaves a confused impression notwithstanding his desire to lay an African foundation as a basis for judging Spain. The book is good enough and careful enough to make one irritably wishful it were better.

ARTHUR STANLEY RIGGS.

The Temple of the Warriors at Chichen Itzá, Yucatan, by Earl H. Morris, Jean Charlot, Ann Axtell Morris. Carnegie Institution of Washington, Publication No. 406, two volumes, Vol. I, text, pp. xix; 485; Figs. 1-323; Vol. II, Plates 1-170, Washington. 1931. \$20.

In 1923 Chichen Itzá was selected by the Carnegie Institution of Washington for a prolonged excavation program of ten years. Since important finds had been made there in the past, since it had been mentioned in the early records, since it had been occupied by both Mayas and Mexicans, and since buildings of each period were standing, it was thought that Chichen Itzá would yield valuable information on the history of Middle America for the five hundred years preceding the Conquest. As a beginning, a large mound was selected in the Mexican, often called Toltec, portion of the site, and the results of the excavation and repair during the years 1925-1928 of the two superimposed temples found within that mound, are contained in the two volumes of the present work.

Mr. Earl Morris had direct control of the clearing and restoring of the temples. His section of the book contains an exhaustive exposition embracing not only his shrewd judgment in conducting the excavation and repair of the temples but also his almost uncanny reconstruction of the methods by which the Maya masons

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reared them. Mr. Jean Charlot describes in his portion of the text the technique of the painted reliefs which adorned the façades of the temples and the columns and altars of their interiors. His training as professional artist enabled him to amass a body of technical data hitherto unknown to students of Middle American archaeology. Upon Mrs. Morris devolved the task of discussing the technique of the frescoes adorning the inner walls. She reconstructed a number of the scenes and classified the types and purport of the various figures shown in the paintings. The fine plates illustrating the carvings and frescoes were drawn and painted by Mrs. Morris and by Mr. Charlot, who deserve great praise for the skill and beauty of their execution.

The devoted labor of the three authors of the *Temple of the Warriors* has resulted in a source book of the greatest utility to students of Maya art and archaeology. Their point of view is purely descriptive, and no serious effort has been made to anchor the buildings and their art styles chronologically or ethnologically. Consequently, the text and the illustrative corpus render the book a fundamental presentation of the art of Mexican Chichen Itzá as depicted in the *Temple of the Warriors*, which can never be superseded as out of date.

To some, this lack of a critical consideration of the buildings may seem a grievous shortcoming, when three seasons of work and huge sums of money have been consumed in the excavation and publication of this monument. Yet this deficiency is practically unavoidable. Archaeology in the Maya area has been continued for years on the rather superficial basis of trying to dovetail into a set scheme the standing temples, the dated stelae, and the written records which survived the ardor of the Conquistadores. At the time the *Temple of the Warriors* was dug out there had been very little excavation. What elements in Chichen Itzá that could be used as a basis for comparative study had already received the searching attention of such scholars as the late Mr. Mauaslay, the late Professor Seler, and Drs. Spinden, Tozzer, and Lothrop.

Although much has been added to our technical and artistic knowledge of the Maya by the work at the *Temple of the Warriors*, the orientation of the problems of Maya archaeology remains still vague and misty. We refer to the Mexican invaders as Toltecs, although there is no specific culture yet discovered in Mexico, unless it be the Aztecs, that contains

the complex of traits described by the scholars as Mexican. The elucidation of Chichen Itzá will probably come from the analysis of other sites, where we can define chronological and ethnological trends with greater exactitude.

The authors of the book are to be congratulated in confining themselves to description instead of to speculation. *The Temple of the Warriors* is the most fully published of any Middle American site with the possible exception of the Mexican Government's three volume study of San Juan Teotihuacan. Mr. and Mrs. Morris and Mr. Charlot have written one of the basic works on New World archaeology and in the midst of a period of flux and change in historical thought on the Maya problems, they have kept a straightly scientific course.

GEORGE C. VAILLANT.

A History of Egypt from the Earliest Times to the End of the XVIIIth Dynasty. By James Baikie. Vol. I. Pp. xii; 426. 39 illustrations, 1 map. Vol. II. Pp. viii; 403. 25 illustrations, 1 map. The Macmillan Company, New York. 1929. \$10.50.

There was room for a new history of Egypt. During the past twenty-five years archaeology has thrown a flood of light upon the land of the Nile. The author has utilized this recent material and made an admirable up-to-date history. In every chapter he quotes the sources so that the reader can see what lies at the basis of his views. He shows a well balanced judgment in his inferences from the data. Where opinions differ he gives the varying views. In the vexed matter of Egyptian chronology, Dr. Baikie gives that of the older scholars like Maspero and Petrie as well as that of the more recent Egyptologists (such as Breasted and Steindorff) who are now generally believed to be nearer the truth.

This is not a drum-and-trumpet history dealing with Pharaohs, court intrigues and battles, but a history of the religious, intellectual, social, political and economic condition of the people. The illustrations are very clear and add much to the text. A third volume is promised, bringing the history down to the Persian period—525 B. C. The volumes are printed on thick paper with large type and durable binding.

GEORGE S. DUNCAN.

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LATVIAN RURAL ARCHITECTURE

(Concluded from page 174)

regarded as the best proof of the highly developed culture of the Latvian past, it evidently found vent in the elaboration of smaller and more intimate productions of home craftsmanship, and notably so in the art of textiles.

In architecture, ornamental embellishments are less frequent. But still there are examples of typical features and forms, which indicate a dependency on ancient traditions.

Thus, for example, many of the decorations, now extant, of the ridge-ends of roofs are in the shape of mythologic emblems (the cross, the disc of the sun), and symbolic animals. Further, ample knowledge of the former way of decorating entrance-doors is furnished by Latvian folklore. And, finally, the joy with which the present-day builder sets about embellishing the different parts of his erection, now that conditions are such as to allow of it, proves that the Latvians are not unfamiliar with architectural ornamentation.

Nevertheless, the distinctive features of Latvian architecture are not to be sought in outward additions and bright and striking decoration, but in the logical and peculiar modelling of the general form. This form is not by any means the same throughout the whole territory of Latvia. Great diversity is conspicuous not only in geographic respect all over the various districts of Latvia, but in the taste and individuality, as well, of each particular builder.

The great variety of erections, however, is brought into harmony by a common tradition, which imprints upon them characteristic Latvian features, and which causes them to stand forth amongst the rural buildings of other nations.



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